

EXTENDING THE SANCTUARY THROUGH RADIO PREACHING

A Doctor of Ministry Project  
Presented to  
the Faculty of  
The School of Theology at Claremont

In Partial Fulfillment  
of the Requirements for the Degree  
Doctor of Ministry

by  
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May 1994

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has been presented to and accepted by the faculty of  
School of Theology at Claremont  
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**DOCTOR OF MINISTRY**

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Due to extenuating circumstances, final edits were not completed for this project.

## ACKNOWLEDGEMENTS

I would like to personally express my sincerest thanks to the following people for their role in the making of this project:

To my wife, Grace, for her loving support, understanding, proofreading and patience.

To my son, Davy John, for his understanding and tolerance during the entire period of my studies at STC.

To my mother-in-law, Rhoda E. Candelaria, for her prayerful support and motherly assistance in my life, family and ministry.

To my father, Rev. Proceso S. Marcelo, Sr., whose life, example and ministry especially in radio and preaching has created a positive impact in my growth as an individual and as a minister.

✓ To Rev. Dr. Alan Jones, my senior pastor at Wilshire United Methodist Church, for his brotherly guidance and inspiration during my studies at STC. I owe a great deal to Dr. Jones for my studies ~~here~~ at STC. He has inspired me to pursue higher education.

To Dr. Robert Bowman, president of the Far East Broadcasting Company, International, for his vision of bringing Christ to the world by radio.

To the members of the Wilshire United Methodist Church for their love and prayers.

To Carolyn Wolf-Spanier, for her valuable help during the initial composition of this project.

To Dr. J. Irwin Trotter, my preaching professor and D.Min. Committee faculty chairperson, for his tutoring and suggestions especially in the preaching aspect of this project.

To Dr. Karen Baker-Fletcher, my theology professor and D.Min. Committee faculty member, for her input in the theology section of this project.

To Scott Gillis, my English consultant at STC, for his suggestions, critique and proofreading of the project.

✓ To Elaine T. Walker, thesis secretary, for her ~~many~~ valuable helps in the critical areas of form and style.

To Kathy Deskin, <sup>my typist,</sup> for her many hours of working patiently  
on this project.

## Abstract

### Extending the Sanctuary Through Radio Preaching

by

David H. Marcelo

One of the most significant commandments in the New Testament is the command given in the Great Commission. This radical, difficult, yet important commandment must be carried out by the church.

No one church or religious organization can entirely fulfill the commands of the Great Commission in terms of reaching the whole world. Although this command of Christ asks us to reach the whole world, the responsibility of a local church is to reach the community in which it is located. Still this responsibility is an enormous task even when placed in the context of its community.

Of all the places in the United States, Southern California is fast becoming a multi-ethnic community. This is because of the influx of migrants from other countries who have chosen Southern California as their place of residence.

The church has a message to share with all of the communities of this part of the country and elsewhere. Our message has to be disseminated to the people in a way that is fast, broad and culturally sensitive.

The best person to reach the people of a specific culture is someone who came from that particular culture. Ethnic pastors, for example, are in the best position to reach people

from their own ethnic groups.

One of the best ways to reach these people is through the medium of radio. Radio is still the most efficient means of reaching the masses with our message. Radio is far reaching, its scope is broad, and its transmission is absolutely fast. In comparison to television, radio is still a better medium to utilize because of production and cost advantages.

Getting into the radio ministry is not as difficult as it appears to be. This project gives practical steps for producing a radio show from the starting point of creating the concept, presenting the idea to the congregation, finding the radio station, and creating the deal with the station manager to eventually putting the radio show on the air.

It is the goal of the project to impress upon the minds of the church leaders especially that we can extend the scope of our sanctuary by using the radio as a big pulpit.



## DEDICATION

I want to dedicate this project to Grace, my wife, who has always been a wonderful source of help and inspiration in my life and ministry; to Davy John, our only son, for his understanding during my three years of studies; my mother-in-law, Rev. Rhoda E. Candelaria, whose prayerful support and motherly advise inspires me to continue in the ministry; my father, Rev. Proceso S. Marcelo, Sr., whose wisdom, inspiration and encouragement helps me to be effective in the ministry especially in the area of preaching; and to the Rev. Dr. Alan Jones, my senior pastor, whose insight and encouragement has enabled me to pursue higher education.

## TABLE OF CONTENTS

Chapter	Page
1. Introduction . . . . .	1
The Problem . . . . .	1
Importance of the Problem . . . . .	1
Definitions of Major Terms . . . . .	2
Work Previously Done in the Field . . . . .	3
Scope and Limitation . . . . .	4
Chapter Outline . . . . .	5
2. The Theology of the Great Commission:	
The Ministry of the Church . . . . .	7
There <del>Is</del> a Message to Share . . . . .	8
Misconceptions of a Person's Role in the Fulfillment of the Great Commission . . . . .	9
Analysis of the Command . . . . .	11
The Breaking Down of the Responsibility	12
Local Outreach First . . . . .	13
Inadequacy of Missionary Work . . . . .	14
Nationals Are More Effective . . . . .	15
Radio as a Tool for the Nationals . . . . .	18
3. Theory of Communication: Conveying a Message . . . . .	21
Audible Communication . . . . .	21
The Need to Communicate Ideas . . . . .	22
Oral Communication versus Audio-Visual Communication . . . . .	24

Limitation and Utility . . . . .	24
Logistics . . . . .	30
Air Time . . . . .	30
Production . . . . .	33
"Imagination" Factor . . . . .	37
Four Perspectives of Communication . . . . .	39
Objective Perspective . . . . .	40
Subjective Perspective . . . . .	40
Presentational Perspective . . . . .	40
Interpersonal Perspective . . . . .	41
4. Extending the Sanctuary: Radio Preaching . . . . .	44
The Irony in Ethnic Churches . . . . .	44
Need to Grow . . . . .	45
Need to Use the Native Language . . . . .	47
Key Elements in Producing a Radio Show . . . . .	53
The Messenger . . . . .	53
A Native Speaker . . . . .	54
A Good Communicator . . . . .	56
An Authoritative Person . . . . .	57
The Message . . . . .	58
Messages That Are Broad and Accepting of All People . . . . .	58
Messages That Reflect Cultural Sensitivity . . . . .	58
Messages That Reflect Sensitivity to Human Needs . . . . .	59
Messages That Reflect Self-identity . . . . .	61
Messages That Reflect Pluralism . . . . .	69

In a project of this length, I recommend that you omit 3rd level headings from the Contents. But, since you ~~keep~~ include as you have throughout this contents, you need to use conventional alphabetizing as in earlier part of this Contents

Messages That Do Not Offend the people's Finances . . . . .	74
Messages That Will Reach Both the Intellectual and the Simple-minded . . . . .	76
5. Learning the Trade: A How-To Guide . . . . .	78
The Committee . . . . .	78
Facility Barriers . . . . .	79
Production Barriers . . . . .	85
Live Shows and Taped Shows . . . . .	88
Finances Are Not A Drawback . . . . .	98
Practical Considerations . . . . .	100
Listener Support . . . . .	101
Commercials . . . . .	101
Shorter Air Time . . . . .	101
Syndication . . . . .	102
6. Evaluating the Process: Means of Producing a Follow-up . . . . .	103
By Mail . . . . .	103
By Phone . . . . .	105
By Personal Contact . . . . .	105
7. Conclusion . . . . .	108
Bibliography . . . . .	110

## Chapter 1

### Introduction

Much has been said about church growth and the need for the church to grow. Ever since Jesus gave the Great Commission, much has been done about the task of furthering the kingdom of God. A very effective means of reaching the people is through evangelism.

#### The Problem

The problem addressed by this project is the lack of awareness on the part of church leaders, especially those who are involved in ministries among ethnic groups, that radio is still one of the best--if not the best--medium of reaching their target audience in fulfilling the commands of the Great Commission.

#### Importance of the Problem

This project aims to reach primarily the pastors and church leaders in the urban and rural areas where radio facilities are accessible. The purpose of this project is to impress upon them that radio can become a very effective means of reaching their community and therefore, extend their ministry as well.

Our airwaves are dominated by the secular world and it is imperative that we, the leaders of the religious communities, begin to reclaim our heritage and have a strong voice in the radio world because we do have a powerful message to share.

The project not only aims to convince the church leaders

about the importance of radio but will also serve as a how-to guide from the initial planning stage to the actual broadcasting and follow-up.

The beneficiaries of this project are not only the pastors and their churches but the listening public as well. According to surveys, the radio audience of religious programs is comprised largely of unchurched people.<sup>1</sup> Based on this, both the church and the unchurched folks will benefit from the products of this project.

This project seeks to convince the church leaders that radio is a very cost effective and manageable way of reaching their respective communities and thereby expanding the ministries of these leaders and their churches.

#### Definitions of Major Terms

Various terms will be used in this project and although those terms are quite familiar, the writer wants to bring further clarification to those terms as they are used in this project.

Radio--refers to frequencies in the AM (Amplitude Modulation) and FM (Frequency Modulation) bands. Two-way radios, ham and amateur radios are excluded from the use of this term in this project.

Community--geographical area in which a local church is situated. The breadth and scope depends on the capacity and

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<sup>1</sup> Stewart M. Hoover, The Electronic Giant (Elgin, Ill.: Brethren Press, 1982), 118-22.

influence of the church.

Evangelism--means of a local church to reach out to its community and bring its message to the same.

Follow-up--the project or activity associated with the radio ministry of a church in order to make further contact with the listeners.

Market--targeted audience of the radio ministry.

Ministry--the work of a church within its "four walls" and in its respective community.

Media--the avenue by which people are reached with the message. In our modern use, we mean the television, RADIO and the press.

Outreach--the effort or project of a church to impact the lives of the people within its community and beyond.

Preaching--the vehicle which a preacher uses to convey the message. This is also the process by which a preacher after carefully putting together ideas communicates the same message orally to the audience.

#### Work Previously Done in the Field

Several individuals have done research and written books on the subject of oral communication and radio. Authors of biblical studies discuss the role of the oral tradition in the transmission of the message during the first century. The writer wants to use this idea as a spring board in his discussion of the importance of the spoken word or the oral/aural means of communication which is the primary

characteristic of radio.

This writer had the opportunity to interview key radio people especially those involved in Christian broadcasting. The wife of Robert Bowman (founder and president of the Far East Broadcasting Company, International) Eleanor, along with Susan F. Titus, have written a book about the ministry of the Far East Broadcasting Company called, Eyes Beyond the Horizon. The Far East Broadcasting Company is one of the biggest missionary radio enterprises in the world; with 23 radio stations throughout the world, the scope of its ministry covers about two-thirds of the world's population. In their book, Robert Bowman discusses that radio is still the most efficient means of reaching the masses. Its coverage is vast and its speed of transmission is remarkably fast.<sup>2</sup>

The writer also had the opportunity to interview other Christian radio personalities such as Charles Swindoll, Jack Hayford and ethnic radio preachers such as Pastor Proceso Marcelo, host of a daily radio show in the Philippines called, Hardin ng Panalangin (Garden of Prayer). Their ideas will give more insight into the subject of radio outreach.

#### Scope and Limitation

A fair amount of work has been done in the field of radio and church growth. The writer's experience and training as a radio pastor and radio preacher will be helpful in the

<sup>2</sup> Eleanor G. Bowman and Susan F. Titus, Eyes Beyond the Horizon (Nashville: Thomas Nelson Publishers, 1991), 189.

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development of this project. His experience and expertise is with radio--not television. The scope of this project deals with the medium of radio and not television or the printed page. This writer will concentrate his discussion on this subject. Also, as a radio preacher who preaches in his native language which is Filipino, or Tagalog, his discussion of radio outreach is limited to the use of this medium within the confines of a language ministry. Although English-speaking church leaders will benefit from the ideas presented in this project, the writer's observation is that the manner, the style and the method he will be presenting in this project are most helpful and most effective in an ethnic ministry application.

#### Chapter Outline

There are seven chapters in this project. Chapter 1 gives a bird's eye view of the entire project and a brief summary of the following chapters.

Chapter 2 states the thesis of the project and at the same time uses the theology of the Great Commission to make a case for mass evangelism.

Chapter 3 deals with oral/aural communication and the effective means of conveying the message.

Chapter 4 explores the various possibilities of carrying out the church responsibility of fulfilling the Great Commission and at the same time bringing about church growth through the use of the airwaves.

Chapter 5 gives very practical and user friendly suggestions to enable a church leader to set up a radio ministry. This chapter also includes a section on how to deal with radio station officials and technicians.

Chapter 6 discusses the important role of follow-up as a means of judging your success and maintaining contact with the radio audience.

Chapter 7 gives a brief conclusion for this project.

## Chapter 2

### The Theology of the Great Commission:

#### The Ministry of the Church

If there is one command of Christ that gives every member of the Church a distinct responsibility, this is the command recorded in the gospels of Matthew, Mark and Luke and in the Book of Acts. The command is very emphatic and is all inclusive. This command says, "Go therefore and make disciples of all nations" (Matt. 28:18, KJV). This direct statement from Jesus is not an option but a command. Our choice to obey it or not is not even the issue here. A definite command has been issued and the command has to be obeyed. The verb "Go" implies that something has to be done in order to accomplish this task.<sup>1</sup> The command requires not a passive fulfillment of this task but an active work in order to accomplish the command Jesus has issued prior to his ascension. Mark has the same kind of rendition of this statement of Jesus. He started with the verb, "Go" but he used different terminology in the body of that command.<sup>2</sup> Instead of saying, "make disciples" Mark used the phrase, "proclaim the Good News to the whole creation" (Mark 16:15, NIV). It seems that the emphasis of Mark is that of

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<sup>1</sup> Robert Jamieson, Practical Explanation of the Bible (Grand Rapids: Zondervan Press, 1975), 987.

<sup>2</sup> Lamar Williamson, Jr., Interpretation (Louisville: John Knox Press, 1983), 288.

conversion and the emphasis of Matthew is that of discipleship. However, a closer look at Mark's gospel will indicate that the subject of discipleship is Mark's emphasis as well.<sup>3</sup> Mark renders his Great Commission account by making the stipulation that we are to preach the good news. According to him, what we are supposed to do is to bring the good news and the means of bringing the good news is through preaching.

#### There is a Message to Share

This is where the project begins. There is a message to share and the avenue for sharing this message is through preaching. The early church used this conventional means of bringing the good news to their communities. Since there was not much available written text and there was no complete Bible during their time, the early messengers relied strongly on the oral tradition to bring the good news. The role of preaching was important as it was the conventional and acceptable means of bringing the message.<sup>4</sup> During this time of rhetoric and speech, the task of bringing the good news rested heavily on the art of preaching and the use of persuasive language. Mark must have this in mind when he used the term "preach" in his account of the Great Commission. The community in which he wrote was a community that depended

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<sup>3</sup> Ched Myers, Binding the Strong Man (Maryknoll: Orbis Books, 1988), 235-38.

<sup>4</sup> Howard C. Kee, Understanding the New Testament, 4th ed. (Englewood Cliffs: Prentice Hall, 1983), 81.

heavily in the use of the oral tradition.<sup>5</sup> What was handed down from one generation to another was largely the oral tradition. What was transmitted from one community to the other was also through the use of the oral tradition. It is only now during our time and age, especially since the printing press came into existence, that we rely so heavily on various means such as the printed page and the media in disseminating our message. But still, an effective means of communicating the good news aside from the printed page is through the spoken word. The art of preaching as a tool in the oral tradition continues to have a special place in our communities and in our world during this time and age. People are still inclined to listen in spite of the fact that there are a lot of written materials available.<sup>6</sup>

Both in the Matthean and in the Markan texts, the word "Go" appears and although the emphasis of the two renditions are slightly different, both of them started off with the direct command to "go."

#### Misconceptions of a Person's Role in the Fulfillment of the Great Commission

What distorts the thinking of most Christians is that he or she alone has the sole responsibility to share the good

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<sup>5</sup> Burton L. Mack, Myth of Innocence (Philadelphia: Fortress Press, 1988), 172-75.

<sup>6</sup> William Martin, A Prophet With Honor: The Billy Graham Story (New York: Quill William Morrow, 1991), 585.

William Morrow, Quill,

news.<sup>7</sup> The truth of the matter is that this command was given to everybody and every person must share in the responsibility. Another distortion is that we are supposed to reach the whole world. While the text says that we are to bring the Good News to all nations, the Lord knows and we all know that no one individual or one organization no matter how sophisticated and far reaching their ministry could be, or one church regardless of its carefully planned programs, has the capacity by itself, to reach the whole world. The coming about of the reaching the whole world happens when every individual, every church, every organization will do its share of bringing the good news and thus fulfilling the commands of the Great Commission.<sup>8</sup>

A church can only do so much in terms of obeying this command. No church can be so far-reaching that it can influence the whole world with the gospel. However, the church has a responsibility to fulfill its share of the responsibility by becoming a witness in its own community. The church is in the best position to bring this message of hope and deliverance. The church universal is expected to carry out the task of reaching the whole world but the church local is expected to reach out to its own community.

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<sup>7</sup> Martin, 576.

<sup>8</sup> Billy Graham, Storm Warning (Dallas: Word Publishing, 1992), 109.

Analysis of the Command

A careful study of Luke's rendition will bring some light in the discussion of this topic. Luke 24:47 says, "And that repentance and forgiveness of sins is to be proclaimed in his name to all nations, beginning from Jerusalem" (NRSV). In the Book of Acts, Luke's rendition was more specific, "But you will receive power when the Holy Spirit has come upon you; and you will be my witnesses in Jerusalem, in all Judea and Samaria, and to the ends of the earth" (Acts 1:8, <sup>AV</sup>~~King James~~ ~~Version~~).

*AV is the scholarly  
abbreviation for the  
Authorized (King James) Version*

Although both texts state that the ultimate goal is to reach the whole world, there is the specific command to start off in the area that is closest to the recipient of this command. In this case, the believers in the area of Palestine were the recipients of this command. The ultimate responsibility was to reach the whole world but we all know that they were not able to reach the whole world with the gospel.<sup>9</sup> There was just no way they could disseminate the message to the whole population of the globe at that time. Their means and the available facilities were just not there. But the early Christians were faithful in carrying out their responsibility in the specific geographical area where they were situated.

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<sup>9</sup> Norman Geisler, Introduction to the Bible (Chicago: Moody Press, 1968), 235.

### The Breaking Down of the Responsibility

Jesus' command is far reaching because he wants the whole church to reach the whole world but he broke down the task of reaching the whole world by regions and by areas. First he says that we should bring the good news to Jerusalem. Jerusalem was the local city in the context of the early believers who received this command. They were to do a thorough job of reaching out to the communities in that important city before they were to launch out in the suburban communities of Judea.<sup>10</sup> If we look at the ancient map, Jerusalem was the key city and south of this city was the region of Judea. The task calls the early Christians to saturate the city of Jerusalem with the gospel before proceeding to the region south of them which was in Judea. After completing the task in those southern communities, they were to reach out to the bigger area of the province of Samaria. If this strategy is followed, the task of reaching the whole world would not only be a possibility but will someday become a reality. This strategy enables a local body of believers in Jesus Christ to take a manageable chunk of work and be effective in the community where they were called to witness.<sup>11</sup>

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<sup>10</sup> Martin, 186.

<sup>11</sup> Robert E. Logan, Beyond Church Growth (Old Tappan, N.J.: F. H. Revell, 1989), 195.



Local Outreach First

Before we can reach the whole world, we must first reach out to our Jerusalems, to our Judeas and our Samarias. If I may contextualize this passage, what Jesus was saying is that first, we should reach the city of Los Angeles, then the county of Los Angeles and the whole of Southern California, then the state of California, then the whole of the Western side of the United States, then eventually the whole of the United States, then the Americas and then the other continents. There is always the urge to reach out to the other nations and the other parts of the world. While that is supposed to be one of our ultimate goals, we the church who are situated here in Southern California must first fulfill our task of bringing the good news to this city of Los Angeles.

Whoever you are, wherever you are, the Great Commission is for you to obey. In my case, my share of the Great Commission is to reach out into Los Angeles which is the city where I live and work. You are always in a better position to reach out to your own community than a person from another community is. While the thought of foreign mission work is a wonderful idea, we must remember that the task of reaching out must first be made locally before we launch out into the other areas of the world. The point I am trying to make in here is that we all have a responsibility to reach out to our own community with the good news.

### Inadequacy of Missionary Work

Missionary endeavors were effective in reaching people with the gospel. But we should not be content leaving to missionaries the task of evangelism. This has been the predominant feeling in third world countries--that missionaries alone are the only ones who could be effective in reaching out to the people with the good news. The truth is that missionaries can be effective up to a certain extent, but it is the nationals, the ones who live in a given culture, who are the most effective in reaching out to their respective people or community.<sup>12</sup>

Missionaries still need to learn the culture and the language of a given people whereas nationals grew up in the context and culture of their own people. Missionary efforts were once effective in the Philippines, but the time came when the missionaries had to step back and allow the nationals to carry on the responsibility of reaching their own people. The effectiveness of the nationals was much greater. The cost factor was much lower because nationals do not require as much financial support as the missionaries need.<sup>13</sup> The ability to fully relate to a culture is another factor. No matter what the experts may say, the people who grew up and live or have lived in a particular culture are the ones who have the

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<sup>12</sup> Paul Smith, Church on the Brink (Wheaton, Ill.: Tyndale Publishers, 1977), 145.

<sup>13</sup> <sup>House</sup> Smith, 112.

ability and adaptability of relating to and reaching the people of their own culture.

#### Nationals Are More Effective

Filipinos are more capable of reaching other Filipinos, Koreans of Koreans, Chinese of Chinese and so forth. Besides, no one culture or people would want to rely heavily on what people from another culture could do for them. This is true with evangelism and outreach. This is especially true in the context of the United States of America, particularly in the context of Southern California. During the last fifteen years, we have seen the influx of people from various countries. People especially from Asian countries who were seeking economic and political relief came to the United States for a better life. Of all the states and all the areas in the United States, people from Asia especially chose Southern California as the place where they want to settle. There are a number of good reasons for this choice. One is the weather. Because it does not snow in Southern California and it is considerably warmer than the Northern and Eastern states, migrants chose this place. The next reason is economic opportunity. There are more established businesses in Southern California that are readily accepting these migrant folks. Another reason is community. Southern California, particularly the city of Los Angeles, has the biggest expatriot communities of any U.S. city. Los Angeles is the city where there is the biggest concentration of

Filipinos outside of Manila. Los Angeles is the place where there is the biggest number of Koreans outside of Seoul, and so on.

In terms of reaching out to the Filipino community, Los Angeles, and the whole of Southern California, is the best place to reach Filipinos outside of the Philippines. If we rely on missionary efforts to reach these Filipinos in the United States, we would be disappointed because missionary efforts are not used in Southern California among the Filipinos but in the Philippines. Besides, missionary endeavors even in the Philippines among the Filipinos are now beginning to diminish. The concept of using the nationals is now a predominant idea back in the Philippines. This should be much more true here in Los Angeles; if we are to see Filipinos reached by the gospel, we need to rely not on people from another culture, but we have to rely on Filipinos.

I, as a Filipino, should reach out to my people because nobody else would. In my observation, no non-Filipino missionary organization is doing the task of reaching out to my people in Southern California, much less the whole United States of America. This is understandable because efforts for missions are usually directed to other countries or places. Somehow, there has been a misnomer that the people who now made it to the United States are no longer recipients of mission work. A Filipino, for example, who resides in a rural place in the Philippines may today become a recipient of

missionary endeavors because missionaries are now concentrating in the rural places where their services are needed; but this same individual may happen to come to the United States in the future and once this person makes it here, he or she could not expect to see a missionary reach out to him or her in the same way this person has experienced out reach in the Philippines.

As a Filipino I should reach out to my people because I am in the best position to reach them since I know where they are. Through my inevitable constant relating and communicating with the Filipinos, I am most likely the person to know where to locate the Filipino communities. I have a very good idea where they live and what kind of work they do. Since I know where they are, I now have the advantage of reaching out because I do not have to rely on surveys alone or government documents to trace them.

I am in the best position to reach my people because I do know their culture. I do not have to be taught the details of our culture because I grew up in our culture. I have a good understanding of what approach will work and what approach would not. I have a good understanding of the frustrations which most Filipinos would share only with their own people. In my seminary days in the Philippines, we had a professor from the United States who taught the students the art of reaching the street kids of Manila. I felt insulted taking that seminar from him because it made me feel like I never

knew anything about my own people and here was a foreigner who would be teaching me something that I knew so well. Anyway I sat through the entire seminar and concluded to myself that he was just wasting his time and mine trying to teach us something that we already knew and something that we knew better than he did.

I am supposed to reach out to my people because of the theology of the Great Commission. I have to reach out to my own Jerusalem and my own Judea. I see Los Angeles as my Jerusalem and Southern California as my Judea.

#### Radio as a Tool for the Nationals

Now I have a problem. In spite of the fact that I know the culture and I know where the people are, I do not, by conventional means have the capacity to constantly reach out to this growing mass of people who are migrating from the Philippines. Even if I have a strong visitation team from my church to visit members of the Filipino community on a very regular basis, still our efforts would be limited by distance and time.

This is where the airwaves come in so handy. Wherever Filipinos are, I can reach them, not by conventional means, but by radio. All of them have radios and are listening to the radio, for it is part of the daily routine of these folks.<sup>14</sup> Being on the radio gives me an advantage because

*Subsequent*

<sup>14</sup> ~~Eleanor C. Bowman and Susan E. Titus, Eyes Beyond the Horizon (Nashville: Thomas Nelson, Inc., 1991), 62-65.~~ 62-65.

I can visit their homes or cars without intruding in their personal lives or schedule. Filipinos are generally hospitable, generous and polite so as to receive any visitor in their homes, even without an appointment. This is part of the culture. One does not usually need to make an appointment to visit somebody. You can drop in almost at any time and, as long as the person is there, you can be assured that this person will welcome you in his or her place.<sup>15</sup> Unlike other cultures, where you have to have an appointment before you visit, the Filipino culture is more relaxed in terms of schedules and appointments. If I were in the Philippines, I could drop by people's homes and they would welcome me and that would not be rude or unethical at all even if I did not make prior arrangements. Somehow that changed when we came here to the United States. Preferably, one now needs to make an appointment to see these folks. I do not attribute this change to a change from within our culture, but a way of adapting to the norms of the society and the system where we presently live. In this society, where almost everything is governed by the clock, each person must learn how to respect the other person's time and space. This norm is somehow present in the Filipino culture here in the United States to a certain extent. Inasmuch as they would still welcome me in their homes if I wish to drop by, the preference now is for me

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<sup>15</sup> Rebecca Asedillo, Rice in the Storm (New York: Friendship Press, 1989), 60.

to structure my visits in such a way that it coincides with their schedule as well. This gives me a slight disadvantage as a pastor to fully discharge my responsibility of reaching out to the people. Unlike in the Philippines where we can just drop by anytime, here we need to work with their schedule. My experience is that I can visit more folks in the Philippines, in spite of the difficulty of transportation, than I can here in the states, in spite of the fact that it is much easier to travel here. The reason is the schedule. Radio is my solution to this problem. Through radio I can visit their homes, and I can reach out to my people without imposing on their schedule. Through radio I am welcome inside their homes without the need to prepare in the same way that they would if it were a physical visit. Another part of the culture's hospitality is the need to be generous when a visitor comes your way. The best is always offered to the visitor. The need to prepare food is a must whenever you have a visitor. I know that while this cultural trait is wonderful, this creates a big inconvenience to the people. Through radio, I can visit their homes and I do not feel bad at all visiting them because I know I was able to visit them without making any imposition on their schedule, and they exerted no effort to prepare for a guest. Through radio, you get to visit them even without an appointment, and they do not even need to go out of their way to be generous to you.



### CHAPTER 3

#### Theory of Communication: Conveying a Message

##### Audible Communication

Pastors and church leaders have the mandate of bringing the message to the people. This is one of the prime reasons we preach and we teach--to convey the message. This is the lifeline of our ministry--communication. A pastor who is poor in communicating cannot be as effective as the other pastor who uses the proper techniques of communication. Oftentimes, pastors are measured by the congregation based on how effectively the pastor communicates. No wonder good preachers often find it faster and easier to be accepted in a church than pastors who are not. We communicate visually and orally. But in the line of work as pastors, the oral communication plays a bigger role than the visual communication. We are bringing a message about faith and about hope and deliverance. This message of faith is best disseminated through oral communication. Romans 10:17 says, "Faith comes by hearing and hearing by the Word of God" (NIV). For some reason, the message of faith is best shared when it is shared orally. Most of the Christians I know came to realize their need for Christ as a result of oral communication. Some people of course had their conversion experience through reading or through television, but even those modes of communication have the element of hearing. The television evangelist becomes

successful in bringing the message only when the message, through the speaker in that television set, has reached audibly the person behind the television tube. The communication among the deaf of course does not require the audible means but they too can hear from the innermost recesses of their beings. Just because they can not hear any sound does not mean that they cannot be communicated to. In fact they hear through a different sense of hearing. The point is that hearing is very important and hearing the Word of God is very important for the people to have faith. The Bible says so: "Faith comes by hearing." We do have a message of faith to bring and this message has to be delivered to the people.

#### The Need to Communicate Ideas

If there is a message, there should be communication. Ideas, good and excellent ideas become nothing but mere ideas when they are not communicated and executed properly.<sup>1</sup> A good message becomes nothing but an unused idea if and when this message is not disseminated properly. There is a big difference between a communicated idea and a stored up idea. Stored up ideas do not change lives and do not create any impact in the lives of people. Inventions for example are good ideas. However, only those ideas which got communicated became what they are now--a finished product or a working

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<sup>1</sup> Rudolf Flesch, Say What You Mean (New York: Harper and Row, 1972), 65.

concept.<sup>2</sup> Even in the music world, there is much music, many songs and compositions still in the minds and notebooks of promising musicians. The problem is not that those songs are not worth hearing, but the lack of the composer to look for an avenue to communicate the music.

The same thing is true with the message of the Good News. It is not just a good concept. It is a message of hope and deliverance. The sad thing about the Good News that we have is that it is not communicated. Or, if it is communicated, it is not communicated properly. Or, if the message is somehow communicated properly, the wrong or the inadequate form of communication is used. I know of many good preachers whose messages and sermons remain in the four walls of their churches. They have excellent messages to communicate. They communicate the message properly. The messages are effectively reaching the audience, but the audience being reached is still those who are in the confines of the four walls of their church buildings. These preachers have a good message to share not just with their church members but to the community as well.

What is missing? The missing link is the avenue to disseminate the message. The avenue that preachers must seek is that which will transcend the four walls of the church and that which will reach the community effectively and

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<sup>2</sup> Larry Lea, Wisdom: Don't Live Life Without It (Nashville: Thomas Nelson Publishers, 1991), 127.

expensive for the consumer because the consumer has to buy a television set that would receive such a signal.<sup>3</sup> Unfortunately, television sets with those capabilities are again another chunk of expense to the consumer. Another cost factor is the premium that consumers have to pay when and should they decide to purchase cable service. The higher the cost to the consumer, the greater the chance of losing the potential audience for the message that we have to communicate.<sup>4</sup> We have to remember that we are presenting a message that people ordinarily shut out of their lives because it has something to do with religion. Therefore, if the communicator/producer begins to use avenues of communication that require more expense on the part of your audience, it becomes more difficult to reach the targeted audience.

Here in Southern California for example, there is a Filipino radio station that functions like a cable television station. They do not broadcast on the regular AM (Amplitude Modulation) or FM (Frequency Modulation) bands. They have their own signal very similar to the principle of cable television. They broadcast on what is called a closed band. This means that your regular AM/FM radio set have no capacity of receiving the signal that they are transmitting. Those who want to receive their signal must purchase a special kind of

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<sup>3</sup> Hoover, 24.

<sup>4</sup> Everett C. Braun, Let's Broadcast (Minneapolis: Northwestern Press, 1948), 111.

thoroughly. I believe that communication avenue is the airwaves.

#### Oral Communication versus Audio-Visual Communication

Now that we have made a point and have stressed that there is a need to use the media to communicate the message, the next question is which form of media is most effective to use?

Right away, what comes to mind in terms of communicating the message effectively is audio-visual or the use of the television airwaves. In this section of the project, I wish to make a case as to why radio and not television is still the most effective and the most viable means of communicating the message.

#### Limitation and Utility

1. Television requires that your audience have a television set.

The difference between the cost of radio and television, is not negligible, but something that must be carefully considered. Radios can be purchased for as cheap as \$5.00 per set but television sets, especially color television sets start at \$150.00 per set. So the cost of a television, even the non-expensive kind, is thirty times more than a similar quality radio set. Besides, television stations nowadays add the capability of receiving cable signals which should be less expensive to operate. The bad news is that it is cheaper for the producer to operate on a cable channel but it is more

radio set which receives their transmission. The problem I see right away in this kind of communication arrangement is that people would have to buy another radio just to listen to you. These radio sets are not cheap. They run about \$200.00 each and require frequent servicing. The kind of materials used in building these radio sets are not up to the standards of the big companies making fine quality AM/FM radio sets.

Another problem is that the listening audience needs to pay a monthly premium to pay for the air time. The net cost is \$200.00 for the radio set plus \$10.00 for the monthly fee. I have interviewed a good number of those who subscribe to this station and they say that there are lots of disadvantages. First, the radios tend to break-down easily. Second, they cannot receive any other signals on their radios except for that station. Third, the programming, because they are always on a budget to make ends meet, is not that good of a quality. Fourth, they can use the radio only at home because there are no radio sets of this kind that are available to take along with them or at least in their cars.

I know of some religious broadcasters who have used these closed signal facilities and their audience is much smaller than those broadcasters who use the regular AM/FM radio facilities. They end up not being very effective in reaching the community.

The net result is that the radio audience of this closed circuit station are not happy with what they paid for and they

are leaving this kind of an arrangement or are canceling their subscriptions. However, the cost of this kind of "pay as you listen" is cheaper than the "pay as you watch" type of arrangement.

The more expensive it is for your audience to receive your message, the less your chances are of reaching a wider audience.<sup>5</sup> This is especially true in the field of religious broadcasting.

Big television evangelists, for example, use network television in order to reach a much wider audience. Religious programs aired via closed circuit facilities tend to suffer the consequences of not getting the right kind of response or not reaching a wide enough group of people because of the cost factor that the audience has to shoulder.

2. Television requires your audience to be in a specific place at the time of communication.

Similar to what we mentioned earlier about the limitation of the "pay as you listen" radio, television (whether cable or free television) has another drawback. Your audience has to be in a specific place in order for them to receive your transmission or signal. They have to be at their homes, in a hotel or in a lobby where television sets can be installed and properly situated. This in itself is a drawback. The more effort it is for your audience to receive your message, the less effective you will become. One might say that prime

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<sup>5</sup> Braun, 114.

television programs and big producers get a wide audience and they get an excellent response from the public. But that is largely attributable to the fact that the message they are bringing is a message of entertainment or amusement. Neil Postman draws the distinction between entertainment and amusement. Entertainment is that form of communication which brings a message in spite of the fact that entertainment is the means or the common denominator. Amusement however, is simply pure entertainment without any value or merit whatsoever.<sup>6</sup>

Entertaining programs are very easy to sell. People look for entertainment and people pay for entertainment. But we have to remember that we are not bringing a message designed primarily to entertain. We have a message which confronts issues and a message which brings conviction to the hearts and lives of people. Let's face it--people in general would not pay for and even avoid seeing or hearing these types of programming. Religious programs fall under this category in the minds of people. They will have no real desire to hear our message. In fact we have to use tact and proper timing and formatting in order for us to communicate our message in a way that would be comparable to the secular broadcasters' style of delivering their goods.

With television, your audience must be in such a position

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<sup>6</sup> Neil Postman, Amusing Ourselves to Death: Public Discourse in the Age of Show Business (New York: Penguin Books, 1985), 79.



where they will do nothing but watch you. Even with the advent of portable television, you still impose some limitations on your audience by making them drop whatever they are doing to watch you. When we watch television, we watch television. We do not just let it sit and talk. We sit in front of it and are most of the time glued to it because that is the design of television--you have to be in front of it to benefit from the broadcast.

This is not the case with radio. All your audience needs to do is to turn on a switch, adjust the dial and adjust the volume and they do not have to be in front of it or glued to it. The radio will do its work of transmitting your message and all your audience needs to do is to pay attention to what you are saying.<sup>7</sup> They can do their laundry, they can eat, they can be anywhere in the house or room and still benefit from your transmission. Not only that but we also know that people can listen to you while they are is driving. In fact, the majority of the people driving are listening to their radios. That in itself is a big potential audience. When people drive they have almost no choice in order not to be bored but to listen to the radio. Their minds are in the right gear to listen to you because they are not going anywhere--they are inside their cars and are apt to listen to your message. This is one of the reasons closed circuit radio

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<sup>7</sup> Joseph M. Krause, Radio Broadcasting (Boston: Focal Press, 1993), 89.

stations will not be as effective as the regular AM/FM stations.

In my interview with Pastor Proceso Marcelo, radio host of the devotional program, Hardin ng Panalangin (Garden of Prayer) he says that about forty percent of his listeners are commuters. He has a daily radio show which airs from 6:00 - 6:30 in the morning. This is the time when commuters are driving to their places of work. The normal thing to do while driving is to listen to the radio. It is during these times when Pastor Marcelo gets to deliver his message to the commuters.<sup>8</sup>

The more costly we make it for the audience to hear us, the less chances we would have of reaching them.<sup>9</sup> The cheaper it is and the less effort it is for the people to hear your message, the greater your chances are of reaching them.

### Logistics

#### Air Time

We all have an idea that television broadcasts are more expensive to produce than a radio show. But very few actually realize how expensive it is to run a television show. While it may be a more glamorous kind of mass communication, it is not all glamorous when you begin to consider how it would impact the pocket book and the budget. Let me make a small

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<sup>8</sup> Proceso Marcelo, interview with author, 2 July 1993.

<sup>9</sup> William L. Haggerman, Broadcast Announcing (Englewood Cliffs: Prentice Hall, 1993), 181.

illustration to show the difference between the cost of operation for running a radio show and producing a television program.

I have been broadcasting here in the United States since 1986. I have two regular radio shows plus several spot programs which are aired in other cities where there are Filipinos such as Delano, San Francisco, San Jose, San Diego, some portions of Seattle, Vancouver, Dallas, Detroit and certain cities outside the continental United States such as Guam and Saipan plus a regular hook-up broadcast which is heard in the three main islands of the Philippines. Here in Southern California, I have two regular radio shows. One is heard every Saturday from 10:00 to 10:30 in the evening over Station KKLA 99.5 FM and the other one is heard every Sunday morning from 7:00 to 7:30 in the morning heard over Station KAZN 1300 AM. One broadcast is in the Frequency Modulation and the other broadcast is in the Amplitude Modulation. I do not use closed circuit radio stations for the reasons mentioned earlier.

The cost of producing and airing these radio shows is expensive but by God's grace, the needs have been supplied. There was a time that some of the sponsors of our radio show asked me to explore the possibility of going into television. The thought of going on television thrilled me so I made some contacts with television officials especially the network stations. I was lucky enough to make some arrangements with

a network television station in order for me to air a message. To begin with, I was given the strict stipulation to air my message in English only. The reason is that their listening audience will turn the knob and change stations once they hear some foreign language they do not understand. I was not allowed to transmit my message in Filipino but entirely in English. I was not even allowed to add a few words or statements that are not English. That in itself is a violation of what I was about to do. My goal was to reach the Filipinos and what better way of reaching them than to use our own language. So the first stipulation did not make me happy.

I still went along with the idea just to explore other possibilities. After a few attempts to air my short television spot in Filipino which failed to the finish, I had no choice but to make plans to air the short TV spot in English. It was a good thing that a member of our radio committee deliberately worked to stop all of this "nonsense" (according to her) because after we counted the cost, we all had a big headache. The cost of running a 60-second television spot on prime time television is equivalent to two and a half years of production and air time costs for our radio operation. This huge disparity in the cost will make us consider very seriously if television is the right or the most cost efficient means to use. Both radio and television will reach a vast amount of people. Both forms of media will give our message the right kind of exposure. But in terms of cost,

there is absolutely no comparison. Television show is just too expensive to use as a means of disseminating the message. I am not saying that television is a bad medium. It has its advantages over radio; but in terms of cost, the viability of radio as a means to communicate the message far outweighs the financial disadvantages of producing a television show.

### Production

✓ Radio by comparison to television is much easier to produce. We will discuss in Chapter 5 how to produce a radio show. Should a church, a ministry or a minister decide to go on the air, one should consider the frequency of the radio show. A "once in a blue moon" radio<sup>1)</sup> show just will not serve the purpose. There has to be a regularity in terms of the frequency of the air time. At least, a once a week radio show of about fifteen minutes to half hour is ideal. The less air time you have, the less the exposure you get. If we are to consider a once a week radio show, a considerable amount of time for planning and production is needed. This means that the materials must be prepared ahead of time and the people who will take part in the radio show must be given ample notice, and not to say the least, rehearsals are a must if we are to produce a decent radio show. The work is great but not as astronomical as in television production.

Consider for a minute that in radio broadcasting, there is no need for a stage set to be installed. In television productions, stage setting is very critical. You have to have

a motif and you have to have a hundred and one visual images to use and consider. The participants in a television show have to dress for a television audience. You cannot use the same kind of set and the same kind of attire or outfit from week to week. The visual imaging is an expensive and a time consuming element to consider because television is not just a medium for hearing but largely a medium for sight.<sup>10</sup> Just look at a television commercial for a minute. You will notice that at least three different frames or settings will be used in a commercial. This is necessary because the producer wants to include as many images as possible. If you happen to watch a music video on Music Television, you cannot help but to observe that in a three-minute song, there would be at least seventy different camera angles and different shots not to mention the number of studio sets that were used in the production. If a shot is taken outdoors, then another big expense must be taken into consideration.

These visuals are very important in television. Try watching a show, particularly a talk show where the camera does not move a lot. The tendency of the audience is to become bored. So deliberately, the producers add graphics, camera angling techniques, other scenery in order to captivate the attention of the audience because television appeals primarily to the sense of sight.

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<sup>10</sup> ~~Neil Postman, Amusing Ourselves to Death (Philadelphia: Penguin Books, 1985), 83.~~

*Subsequent* ✓

The bottom line for all of these sets and designs is that the cost and the time involved in a television production is so astronomical. First of all you need more technical crew in order to produce a show and secondly, you need to have lots of money in order to produce such a show. Television is much more expensive and much more time consuming to produce and to air than radio.

With radio the sense that you appeal to is hearing.<sup>11</sup> As long as there is sound coming from that radio speaker, you can almost be assured that your audience will stay with you. There is one occasion where they will flip the dial or turn you off and that is if the radio set or the specific station they are tuned in to, fails to give any sound. This is because the medium of radio is a medium of hearing. Because we are appealing to the sense of hearing, the most that we need to worry about in a radio show is that there is a sound that the audience can hear. In a religious program that a church or a ministry has to produce, this means that what you need are good sermons and good music. These are much easier to procure than what television would require.

✓ Again just think for a minute. If we are to produce the same kind of drama on television and on radio, the cost and time involved in a radio show would be much cheaper. When I attended a seminar on radio broadcasting, we were asked to put in budget form what it would take for radio and television to

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<sup>11</sup> Haggerman, 189.

create the effect of an earthquake. For a television production, we would need lots of graphics and lots of shots of buildings and bridges being damaged by the earthquake. This may mean that we would have to recreate a real earthquake or use miniature buildings and bridges to take good shots of an earthquake. Plus we would need to add the people in the scenario of the earthquake. It would require a considerable amount of training to get the right kind of people. In this case we would need stunt people to produce a scenario without causing unnecessary injuries. Even with professional stunt people, the chances of them being injured is still great.

In comparison to radio, all we need are sound effects about earthquakes readily available from radio stations and some big music stores. The noise or the sound of people screaming is very easy to produce. You do not need stunt people to do the screaming and the panicky sound. All you need are people who can produce the sound that you need and they do not have to be professionals. The result of our seminar was that each of the participants found out that a television show is far more expensive to produce than a similar program aired via radio.<sup>12</sup> You get the same kind of effect without the added cost. You get to deliver the same message without the hassles of audio-visual production.

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<sup>12</sup> Far East Broadcasting Company Seminar, Manila, Philippines, 26 June 1979.



"Imagination" Factor

There is an advantage in being heard on radio versus being seen on television and this is the imagination factor. On television, everything is offered to the televiewer and there is almost no more room to imagine the scene being projected.<sup>13</sup> On radio, there is always that aura or that mystery that lingers in the minds of the people as they listen. How does the person whose voice I am hearing actually look? The thought that people do not actually see the face of the person speaking on the radio creates a high level of suspense or a high level of curiosity. Is the person thin or is this person heavy set? Is the person young or old? Is the person tall or short? We make partial conclusions when we hear someone on radio. We tend to associate thin voices with thin people and big voices with fat people. Of course voices are very deceiving. Some big people have small voices and vice versa. The radio announcer can use this imagination factor towards his or her advantage. The hidden real you which continues to remain a mystery in the minds of your listeners causes your audience to follow what you are saying. We may not normally think of this as an advantage, but in reality it is. Just as people become fans of a superstar, a singer or a television announcer based on what people can see on the screen, your radio audience has this sense of "following you" because of the voice that they hear on radio.

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<sup>13</sup> Haggerman, 117.

The announcer can use this to his or her advantage. An announcer who can effectively communicate on radio, can have a good number of followers from his or her radio audience. Just as people tend to follow a certain type of fashion or a certain singer, a radio audience too follows a certain radio speaker or a certain radio personality.

You probably have a favorite radio show or if you do not have a radio show that you are following at least a favorite radio station that you listen to most of the time. It may be a classical music station, a rock station, a talk radio station or a news radio station. Each time you tune in to that station, you hear a familiar voice. If you are a follower of a news radio station, you tend to hear a voice that is familiar to you. That newscaster is there most of the time when you turn on that radio. You get familiar with his or her voice and you feel comfortable with this person. In fact you rely very heavily on this person for news and bits of information. This announcer becomes some sort of a guide to you during your day. If this person gives a weather report, you assume the weather report to be true and you prepare for that day's weather based on what the announcer said over the air. If this announcer gives you information, you take the information with authority because you have grown so fond of listening to this announcer that the comfort level and the trust level has become high. Your tendency is to follow this person or become a fan of this person up to a certain extent.

This person becomes an authority to you. A relationship has been established since you grew fond of this person's voice or this person's style. You may not be aware that it was actually this announcer's producer or script writer that created what this announcer brings to you on the air, but you do not question whether or not this announcer did actually secure all of that meaty information or not. For you as the audience, what matters is that this person or this announcer has become an authority to you and whatever this announcer says you take as factual.

Unfortunately, this kind of advantage can be used for personal gain by the announcer. Once a radio personality has established himself or herself as a figure of authority, the audience will follow this individual faithfully. Now we as pastors and church leaders once we make it in the airwaves can use this imagination factor towards advancing the message that we are bringing. In religious broadcasting of course, we do not propagate the messenger but the message. But the fact that we in the radio industry can establish a good working rapport and a trust relationship with our audience can help us spread the message more quickly and more effectively.

#### Four Perspectives of Communication

The performers on radio and television project their messages to the audience from one of the four perspectives: objective, subjective, presentational and interpersonal.<sup>14</sup>

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<sup>14</sup> Haggerman, 126.

### Objective Perspective

This is the traditional approach used in theater. A room with the fourth wall removed is an example. The audience is eavesdropping on what is going on and is involved vicariously, but is not really part of the action. The audience stands back and watches the proceedings as the silent observer.

### Subjective Perspective

The subjective perspective is used less often, and is usually used only intermittently. In this mode, the camera sees through the eyes of one of the characters--usually the protagonist. For example, the audience sees a character enter a new environment. The camera then momentarily switches to the character's point of view, surveying the new scene through the eyes of the character before switching back to an objective perspective. Subjective perspective occurs in radio when characters narrate from their own point of view. The audience's perception can be said to be subjective whenever the audience "sees" through the eyes of the protagonist.

### Presentational Perspective

This perspective is the mode with which an announcer is most concerned. In this situation the speaker addresses the audience directly. When a speaker addresses a large assembled audience in an auditorium for example, this is presentational. A similar presentational mode was used in early broadcasting. Today the good announcer is presentational in approach but no longer talks to his or her audience as if he or she was in a

special place and everyone else is in radioland, but the announcer addresses each individual listener.

The best way to get an idea across and to hold a media audience is on an interpersonal basis or interpersonal perspective.

### Interpersonal Perspective

To effectively communicate both by radio or television, the interpersonal approach must be used. It is the most effective manner of communication used in electronic media. The announcer, the dee-jay or the advertiser or whoever is bringing the message addresses the audience individually.<sup>15</sup> The newscaster speaks to the audience directly as an individual although the newscaster is aware that there is more than one listener or viewer paying attention to the newscast at that moment. Interpersonal communication is the mode of the announcer speaking directly to each individual member of the audience.

The challenge left for the announcer to do is to always be conscious that when he or she communicates, that the mode of communication be deliberately done on an interpersonal perspective. This kind of an approach is what captivates the audience individually and eventually the announcer captures a vast number of individual listeners that make up his or her

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<sup>15</sup> Haggerman, 126.

followers or subscribers.<sup>16</sup>

What special scenario comes to one's mind as he or she listens to a specific radio show or a radio personality. When a person listens to a radio broadcast, he or she cannot help but imagine not just the looks of the announcer but also the scenario being presented. When the message of liberation and justice is preached on the airwaves, people tend to imagine what a wonderful world this would be if and when the idea of the radio announcer about liberation is implemented. If an announcer challenges the audience to work together towards a cleaner city, the minds of the audience are being engaged and they conceptualize a Los Angeles that is clean and safe. They may be imagining their own locality as the challenge is being aired. It becomes much easier then to mobilize the radio audience because of the ideas that stuck in their minds as a result of the challenge presented by the announcer on radio. This is not true with television. When a television announcer gives this kind of a challenge, the producer has to come up with a visual aid or shots of Los Angeles depicting the idea. To begin with, it is hard to do something like this and even when it is possible, the idea of the producer or the graphics artist may be totally different from the idea construed by the television audience. If the idea presented visually by the producer is different from what a televiewer has in mind, this

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<sup>16</sup> Thomas J. Peters, In Search of Excellence (New York: Warner Books, 1982), 277.

person may feel out of touch with the message being presented. On radio, this imaginary scenario is not created by the announcer but by the listener. The listener who conceptualizes the vision becomes very comfortable and very supportive of the idea.<sup>17</sup>

The radio audience tends to think more and absorb more when they are not focusing on a frame on their television sets but are simply hearing something on radio. Another example is when you first hear of a commercial on radio and then you watched the same commercial on television. The tendency is that you were more imaginative about the product when you first heard it on radio than when you saw it on television.

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1993) <sup>17</sup> Michael Keith, The Radio Station (Boston: Focal Press, 97.

## CHAPTER 4

## Extending the Sanctuary: Radio Preaching

So far this project has developed the idea that radio is an excellent medium to bring the message. Since pastors have a responsibility to proclaim and spread the Good News, we must explore every available and viable opportunity to bring the message to the masses. The responsibility to reach people of our own culture and tradition has been discussed and I want to emphasize again at this point that a person who grew up in a given culture is most likely to be the most effective person in terms of reaching the people from and within that culture.<sup>1</sup>

The Irony in Ethnic Churches

There seems to be an irony that exists in most ethnic churches in America today. They all need people and resources in their churches. First people are needed inside the church. That is why there is a task to reach out to the people so they can be infused into the community of believers in a local church. In order to do this, personnel and resources are needed. But the sad thing is that ethnic churches who need people and resources <sup>are</sup> the most likely to have the least.<sup>2</sup> It is like insurance--those who need it the most have it the

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<sup>1</sup> Eleazer E. Javier, The Work of the Pastor (Brussels: International Correspondence Institute, 1989), 16.

<sup>2</sup> Logan, 117.



✓ least. Churches attempting to have more people have to dish out a big amount of resources in order to create programs that would reach out to the community. The problem is that there are no resources available to them since they are a starting congregation. This Catch-22 situation is the experience of almost all ethnic churches who are beginning to form their local assembly. This may not be so true with churches sponsored by a big denomination but even those churches supported by denominations still lack the people or the personnel who would be utilized in the ministry of that local assembly.

Almost all pastors in this situation dream of having a bigger congregation in order to become a better witness in their community. The ethnic churches' dream is to grow and to expand. That is why building campaigns and expansion programs are very common in ethnic programs.

#### Need to Grow

This dream of expanding and growing is always possible. It may not be easy but it is not impossible.<sup>3</sup> But first of all let us consider what we really need. Is it to expand or is it to grow? Almost immediately when we speak of growth, we speak in terms of increasing the number of bodies inside the church attending the service. While this is not bad to have the motivation to increase the number of people in our services, the emphasis of a church must not be in terms of

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<sup>3</sup> Logan, 123.

numbers but rather in terms of spiritual maturity. Growth in the area of spiritual maturity and commitment to the work of Christ here on earth must be the priority. If a pastor develops a spiritually growing church, it becomes inevitable for this church to grow in number as well.

Growth in number is not as difficult to accomplish as most pastors would think. Growth, especially among ethnic groups, is easier to accomplish than it is for the churches in the dominant culture. Ethnic people tend to look for people of the same culture who they can relate to. The many pressures and struggles of the American way of living motivates them to locate friends, acquaintances or just anyone from their culture whom they can relate to. When you are in a foreign land, you long to meet people from the same ethnic background. I remember when we first migrated to the United States. I felt so homesick that I wanted to return to the Philippines because I felt I could not adjust to the way of life in the States. The environment was different and the system was different, and I felt as if I were a small boat tossed in the middle of the ocean with no place to go. The feeling was terrible. Difficult would be an understatement. During those days of adjustment, I sought out Filipino friends. Because there were not many friends who I knew from back home, I took the incentive to locate Filipinos in the area of Southern California. When I found a group of friends, life became more bearable and my feeling of

homesickness diminished a great deal. Even now that I am an American citizen, I still long to be with Filipinos because of the special bond that we feel for one another.

#### Need to Use the Native Language

This kind of feeling led me to establish a worshiping community which worships in our native language.<sup>4</sup> Although there are Filipino churches in the area, most of them worship in the English language. I could be comfortable in such a setting, but I felt that there was something big missing: the use of our language in the worship service. For a while I joined and served Filipino churches who worship in the English language, but I made a commitment to God and to myself that I would establish a church or start up a ministry that would reach out to the Filipinos and would use the Filipino language in all of its activities especially the worship service. The idea was criticized by many pastors and church leaders. Their argument was that Filipinos could speak the English language, and therefore there was no need to use Filipino in the service. Another argument was that the Filipinos are now residing here in America and that we should use the predominant language which is English.

I was strongly offended by those arguments because my philosophy is that we may have altered our locations or changed environments, but being a Filipino will always be

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<sup>4</sup> Michael Warren, Faith, Culture, and the Worshiping Community (New York: Paulist Press, 1989), 26.

there and it is something that I could never eradicate from my memory and my life. Plus the colonial mentality is still strong within the Filipino communities, sad to say. The feeling that, "anything imported is better" and "anything that is beyond the Filipino culture and language, especially American culture and language is superior," is still predominant. I was not comfortable with that ideology. I know that I could never deny that I am a Filipino. I may be able to learn the language and the culture of the United States but I know deep within my heart that I can never fully become a mono-cultural American because I am a Filipino. By the same token, a main-stream American can learn fully the language and the culture of the Philippines, but he or she can never truly become a full Filipino. Culture is a gift from God and must be cherished. One of the greatest injustices a person could ever do to his or her own culture is to leave it.

I know I can never leave my Filipino heritage, especially the language. That is why Filipino (or Tagalog) is used at home. My son who was born and raised here in Southern California speaks our language very fluently. He speaks it as if he were born and raised back home.

Up to a great extent, the language shapes the way a person responds to a given culture. It will be helpful to observe that once a person decides to learn seriously how to speak a foreign language, one cannot help but notice the culture that language embodies. For example, if we are to

study how to speak French, part of the learning process of the language is the learning of the history, the people, customs and culture of the French. When we took English grammar and composition during our elementary days, we were taught the history and the culture and practices of the American people. Each time I speak in English, I subconsciously embody a culture different from mine and that is the American culture. Especially when I learned how to use the slang and the idiomatic expressions, I learned the reason for the use of the slang language and the underlying principle behind the development and the usage of a specific idiom.

Whenever I speak in English, I somehow enter another culture different from mine. In order for me to converse effectively, I have to think in English rather than think in Filipino and translate into English that which I had to say. Although this works, it does not really give a person a strong sense of freedom in using the foreign language. You have to live a culture and a mindset in order for you to think in the same "wavelength" and in order for you to express yourself properly and well enough to be understood.

The same thing happens when a person from a given culture uses the native language. The use of the native language connects him or her with the culture that she or he grew up in. The culture becomes more alive when the language of the culture is used.

Another point I wish to make is that the best way to

teach a culture is to teach its language. A person interested in a given culture finds himself or herself learning the language of the people being studied. A culture gets affirmed once its language is used. One reason I use the Filipino language in church and over the airwaves is because I want to affirm the culture of my own people. Each time I go on the air and use the Filipino language, I am saying two things to my audience and even to those who do not understand my language.

1. The culture is being affirmed. Using the Filipino language tells the Filipinos that I am proud of our language and our heritage. I am telling the non-Filipino audience that we have a culture that we can be proud of. The first way we show that to ourselves and to the rest of the listening audience is that we value our culture enough to use the language even on the air. One of the best ways for Filipinos to relate to each other and to their culture is through speaking our native language.

2. The language is unique enough and special enough to be used. While affirming our culture amongst ourselves, I am also telling the rest of the listening audience who are non-Filipinos that there is a language such as ours that is special enough to be heard on radio. I am sure that the non-Filipino speakers who hear and become aware of such a language program would not be offended hearing another language being aired, but they would feel a sense of awareness that a certain

ethnic group exists in that society and that they are strong enough and united enough to launch such a show over the airwaves. Those listeners would not be able to understand what I am saying over the airwaves, but I am communicating to them a message that this certain ethnic group is affirming its own culture, and they have a voice in the airwaves.

Oral communication is an important and widely used form of communication in the Filipino tradition. Filipinos in general are information conscious. Information is obtained through the media and by word of mouth. The power of the "word of mouth" approach should never be underestimated. In the merchandise world for example, goods are easily promoted through the word of mouth approach. One's testimony about the beauty or the effectiveness of a product decides whether the product will sell or not. Since Filipinos have the unquenchable desire to obtain information both from the media and the word of mouth approach, we who are in the medium of radio are providing these two basic sources of information. Through the airwaves, the broadcaster supplies the information to the listeners. Also, since radio communication is verbal in nature, the word of mouth element is always present whenever an announcer goes on the air. Radio speeds up the word of mouth process. In fact, it is the most effective form of doing the word of mouth approach because of its far reaching and speed of light features which the conventional approach lacks. Radio is an effective way of doing the word

of mouth approach. In fact, it is both a very effective way of promoting a product; and, needless to say, it is an effective avenue of disseminating a message.

In certain areas of the United States where Filipino radio programs are available, the observation is that the Filipino audience depends largely on radio for information rather than on newspapers. One fundamental reason is the inaccessibility of a Filipino newspaper. These are available, but they are not readily accessible. You have to go to Filipino centers or Filipino stores to obtain a copy of the newspaper. On the other hand, radio is readily accessible. All a person needs to do is to turn on the set.

Filipinos too, tend to follow a media personality more than a newspaper writer. Newspaper writers come and go, but are hardly noticed by the readers because their main concern is that there is an article written in the paper. But when an announcer is not heard on his or her regular time slot, the people notice that right away because they have been conditioned to hear that voice and that personality during that time slot. It is preferably that a radio show have a regular host. Having many different voices does not create the same kind of impact as that of a person who goes on the air regularly. This aspect should not be ignored. In the Philippines for example, people listen to Pastor Proceso Marcelo because he is the daily voice whom they hear regularly. There was a time when he was out of the country



and various individuals took over his radio show. Complaints were received that they wanted Pastor Marcelo back on the air as soon as possible because they have associated his program with his voice. The other individuals were giving the same kind of information and basically the same kind of preaching as the regular host but the missing element was the main stay voice that they have learned to listened to. What is true in the Philippines is true elsewhere. People follow a certain radio voice or radio personality.

Since Filipinos have a strong desire for information and since radio in many respects meets this need, we can conclude that radio enhances the cultural communication traditions of the Filipinos. What is true of the Filipinos is, I am sure, true of the other ethnic groups as well.

#### Key Elements in Producing a Radio Show

Certain key elements are needed in producing a radio show and particularly an ethnic radio show. Those basic elements are ~~as follows~~ *explained in this section.*

#### The Messenger

In our previous discussion about the Great Commission, we stressed the importance of reaching out to our own people. We have also considered the fact that radio is a very efficient and cost-effective way of reaching out to the people. The preacher who is the voice on the radio show has to know the language well and the culture well. Having said this, I believe that the best person for this role is a native

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speaker.

A native speaker. Ethnic languages are not easy to learn. Some expressions can be learned, but the level of communication of a person who is not from that culture would find it hard if not frustrating to communicate genuinely to the radio audience. I am making a case for a native speaker because he or she knows the language and the culture and the heartbeat of the audience that is being reached. A native speaker sounds authentic whereas another person who just learned the language would not really sound as authentic as the native speaker. It is cute for a Westerner, for example, to speak a few lines of Korean or Filipino; but for that person to be the main speaker using the ethnic language would sound awkward. The Filipino listening audience would want to hear someone who is authentic in speaking the language. There are communication techniques that are peculiar only to a group of people or ethnic group.<sup>5</sup> For example, in the Filipino culture we use what is called the conversational and the oratorical Tagalog. The oratorical is what we use in theaters, plays and in public speaking. This is also used in radio and television. The conversational is what we use in our everyday communication. If I were to use the conversational Tagalog on a radio show, it would sound crude or too informal. I have to use the oratorical Tagalog if I want to speak on the air. In fact in my situation, I have to

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<sup>5</sup> Bowman and Titus, 37.

change speaking skills when I enter the studio and speak in front of a microphone. At home I do not use this kind of language but on radio I must use this oratorical style or I would lose that authoritative element in public speaking.

If a person were to take Tagalog lessons, what would be taught to this person would be the conversational Tagalog. So even if a person goes to school and learns our language, still this person would have a hard time communicating genuinely to our Filipino audience.

Robert Bowman, the president and founder of the Far East Broadcasting Company, made a strong case that only native speakers be utilized in airing ethnic broadcasts. The Far East Broadcasting Company is an international missionary radio station based here in Southern California, but their studios and transmitters are in the Philippines, Korea and Saipan. Their biggest operation is in Manila, Philippines. Far East Broadcasting Company through its short wave and medium wave broadcast signals reaches to about two-thirds of the world's population. They broadcast in 52 different languages and dialects. All of these 52 language broadcasts are handled by ethnic broadcasters. The missionaries are there to provide technical and engineering support, but the actual broadcasting is done by the natives or nationals. The main reason is that native speakers not only can communicate the message well, but they also know the context in which they are broadcasting.<sup>6</sup>

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<sup>6</sup> Bowman and Titus, 78.

A good communicator. The basic misconception when radio broadcasting is mentioned is that a radio announcer must have a deep, resonating voice. While that would help, a deep voice is not all that is needed in radio work. What you need is someone who can communicate.<sup>7</sup> In the radio world, the communicator is called the announcer. Whether that person is the preacher, the anchor person, the fill-in voice or whoever, the announcer must be a good communicator, because the announcer carries the message.<sup>8</sup>

The announcer must be able to articulate and enunciate well. This is one area where a native speaker is especially skilled. If words are swallowed or mumbled, the message is lost in the process of broadcasting. Proper articulation also means being able to use the right expressions and the right choice of words. This also means having a correct sense of timing as to when to use terms and expressions that would communicate well to the audience.<sup>9</sup>

A good announcer has a pleasant voice, articulates clearly, and has credibility gained through using the language and having sufficient variation in his or her presentation to maintain attention and interest. Credibility and authority come from good command of the language, correct grammar and

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<sup>7</sup> Martin Clifford, Microphones (Blue Ridge Summit, Pa.: Tab Press, 1977), 177.

<sup>8</sup> Hoover, 37.

<sup>9</sup> Lewis B. O'Donnell, Modern Radio Production (Belmont, Calif.: Wadsworth Publishing, 1993), 14.

correct pronunciation.

Being a good communicator also means being aware of what is happening in the specific world or context where he or she is broadcasting and providing materials that are of interest to the listener in a way that is provocative and full of insight.<sup>10</sup> Pastors ought to be this type of a person. Whether the pastor is involved in mass communication or not, the pastor must be full of insight and provocative in his or her communication.

Since pastors supposedly have an inherent ability to communicate, they would be in a good position to be the key announcers in a radio show, especially a religious show.

An authoritative person. Again, here is another area where the pastor has an advantage. The position and the profession of the pastor has a built-in level of authority. Authority does not only come from the voice of the person but the person's character and integrity as well.<sup>11</sup> Authority is something that a person earns. Through careful and sensitive ministry to the people, authority is achieved by the radio preacher.

### The Message

We have discussed the means of disseminating our message and the messenger who will bring the message. It is important

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<sup>10</sup> Haggerman, 134.

<sup>11</sup> Billy Graham, A Biblical Standard for Evangelists (Minneapolis: World Wide Publishers, 1984), 89.

at this point to discuss the kind of message that we have to bring via the airwaves.

Messages that are broad and accepting of all people. We all represent a specific denomination, group or religious affiliation. Even those preachers who claim to be non-denominational are representing a certain theological perspective. If we are to truly become good communicators of the Good News, we have to learn how to broaden our perspectives about other people. Further discussions about inclusivity and pluralism will be dealt with in the next sections.

Messages that reflect cultural sensitivity. Messages that are aired on radio should address the ideas and cultural norms present in that particular culture. The common conception when a radio preacher goes on the air is that he or she must sound like radio preachers such as Charles Swindoll, Jack Hayford or Billy Graham. If all that needs to be present is the message of those individuals, there is no need to create a radio show for a specific culture. Some of these radio preachers have their programs translated into the language of a specific culture and they ship those translated broadcast tapes to that country. While this may work for some of the radio evangelists up to a certain degree, the effectiveness is still not quite the same as when you air an ethnic program produced and hosted by ethnic folks. Similar to our discussion in the earlier portion of this project, a

national is more effective in his or her specific culture. Translating Jack Hayford's preaching into Filipino, for example, and airing that program in the Philippines may work to a certain extent. He may be able to address some theological issues that have some similarities with the Filipino culture but his messages can never fully relate to the cultural needs of the Filipinos especially Filipinos living here in the United States. The cultural issues that a Filipino brings to the audience is more authentic than Jack Hayford's because Jack Hayford can never fully understand the cultural needs of the Filipinos.

Messages that reflect sensitivity to human needs. The radio preacher must also be sensitive to the human needs of the audience. He or she is ministering not just to the spiritual needs of the individual but to the individual's physical and emotional needs as well.<sup>12</sup> Just as the church ministers to the entire need of the people in the community, the radio preacher must also reflect the same concern. In fact, the best way to reach the people's spirit is through their bodies. You can preach all you want to people about their need for God but if you do not touch the sensitive areas that are meaningful to the audience, the preaching which was intended to reach the spirit will be left by the wayside.<sup>13</sup>

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<sup>12</sup> Charles Swindoll, Hand Me Another Brick (New York: Bantam Books, 1978), 68.

<sup>13</sup> Charles Stanley, How to Listen to God (Nashville: Thomas Nelson Publishers, 1985), 111-14.

There is no real communication if the needs of the individual are not met. This is one area where we, the pastors, are supposed to be good. We must know the hurts of the people so we can effectively minister to them. In fact we were called to do this task. The preacher must be able to relate to the needs and frustrations of the audience.<sup>14</sup> Otherwise, the preacher is simply talking above the heads of the audience and the preacher is not reaching the hearts and lives of the audience. Again, here is an area where an ethnic preacher would be more effective than a person from a different culture.

Filipino folks living here in America have different needs than folks living in the Philippines. For those who are here, culture shock is a big reality. Being away from their own country creates a lot of frustration and anxiety. The anxiety experienced by Filipinos here in America is different from that experienced in the Philippines. Now the American radio evangelist cannot relate to these special needs. The immigration needs, for example, are a big issue among the Filipinos in the United States. This is a genuine problem but the people tend to hide this. In the eyes of a non-Filipino preacher, everything may seem alright but a Filipino preacher has the presumption that immigration needs are very real in the Filipino communities. Folks in the Philippines do not

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<sup>14</sup> Leroy Eims, Be the Leader You Want to Be (Wheaton, Ill.: Victor Books, 1975), 42-44.



have this problem, but for those who are in America, immigration is a very serious matter that has to be dealt with. Here is where a Filipino preacher can be most helpful. Chances are great that once this need is addressed by the preacher, he or she will have a captivated audience because people are very interested in this topic and they can relate to and benefit from this subject.

Messages that reflect self-identity. Self-identity is very important to immigrants. The predominant feeling among immigrants is that they have lost their identity and they must absorb the values of the dominant culture. A lot of immigrants succumb to this pitfall not by choice but by necessity. They feel that they have to adapt to the norms of the dominant society in order to survive. But the real desire to have their own self-identity is always there. Filipinos want to remain Filipinos. Although some have obtained their American citizenship, the change of status in immigration does not change their cultural behavior and pattern of living. The culture is always with them no matter what citizenship they possess. There is always the need to affirm their culture and their heritage.

A radio program in the language of a culture is an excellent way of bringing self-identity. The language used in the program becomes a vehicle for affirming the culture. A person is lost without a culture. Henry James Young in his book Hope in Process said, "to be an actual entity in the

world means to possess self-identity, self-creation and self-interest."<sup>15</sup>

According to Young, there is a crisis that we are facing in the nuclear world. He is referring to the problem of conformity to the dominant culture and the inadequacy of the traditional approaches towards solving this crisis. An example of an approach such as cultural integration does not help a minority or an ethnic group to experience liberation because this cultural integration only serves to foster further dominance by the majority group.<sup>16</sup>

He proposes cultural pluralism as the solution to this crisis. Cultural pluralism is the allowance of a specific culture to fully express itself without conforming to the norms of the dominant culture. Young subscribes to Whitehead's organic pluralism as a model for the cultural pluralism that he is proposing. According to this philosophy, we in our world and society are all related to each other and our relationships are vital. He contrasts this philosophy with Sir Isaac Newton's principle of being isolated and not being related. Whitehead's philosophy is the basis for Young's cultural pluralism. Each individual is a part of society and is related to every member of society.

The melting pot idea is not acceptable to him. The image

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<sup>15</sup> Henry James Young, Hope in Process (Minneapolis: Fortress Press, 1990), 97.

<sup>16</sup> Young, 11.

that he is presenting in his cultural pluralism model is similar to that of a salad bowl. The idea of a melting pot is like a blender where every ingredient is forced to be blended with others and in the process, it loses its distinct identity. The salad bowl image on the other hand presents each culture as a distinct member of society which complements the others. The retention of the distinction creates a different mix, not a blended mix, but the kind which allows a given culture to fully express itself in the midst of all the other cultures represented.

He calls for a radical sense of unity. The unity that he is proposing is not the unity through conformity but unity in the midst of diversity.<sup>17</sup> Unity in diversity allows more room for sensitivity towards one another. It also fosters interaction with one another with the goal of complementing each other and learning from each other. This model also allows room for the sharing of ideas and contributes towards the enhancement of the relationships of various cultures.<sup>18</sup>

Ethnic radio broadcasts help greatly to accomplish this brilliant idea. Through ethnic radio shows aired in their own language, a group brings out its own distinct flavor and it complements the larger community with the special cultural ingredients it can contribute to foster good relationship with other cultures including the dominant culture.

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<sup>17</sup> Young, 59-66.

<sup>18</sup> Young, 98.

The ideal situation is that which allows every ethnic group to have a voice in the airwaves. Just as pluralism in culture is not yet where it is supposed to be, pluralism in broadcasting is no different. The airwaves still lack the voices of other cultures living in our society. All you have to do is to turn on the radio, turn the dial and make careful observations as to what languages or voices are being aired. Although other languages are now beginning to surface out in the airwaves, still the majority of the languages of the people comprising our communities and society are still not heard. The majority of the ideas presented in the airwaves are not representative of the community that receives the message.

✓ Southern California especially is a place in the United States where we have the concentration of ~~X~~ groups of people who are outside of the <sup>countries</sup> ~~country~~ where they came from. For example, Los Angeles has the biggest concentration of Filipinos outside of the Philippines and the largest concentration of Koreans outside of Korea. The radio audience of Southern California in today's time is beginning to expand in the ethnic communities. The sad reality is that they are simply recipients of broadcasts supplied to them by a culture not similar to theirs. One direct result of this reality is the fact that these people from various cultures which comprise a very large segment of the listening audience are not represented in the media.

✓ The economic world is much more aggressive in terms of cultural pluralism for financial purposes of course. You do not have to look far to see how businesses, especially food and grocery chains, are adapting to the demand brought about by the influx of various cultures. Grocery stores in Southern California now have a section for food representing different countries. It used to be that you had to go to a specialty store or an oriental store to purchase food stuff from the orient. Nowadays, the same food stuffs~~✓~~ are readily available at most, if not all, grocery stores even in the suburban cities.

What the food store is doing is not happening in the media world, unfortunately. If I may use the grocery store as an analogy, there is hardly an ethnic commodity that you can buy from the stores of the radio stations. The feeling among ethnic broadcasters and ethnic audiences is that they are in a system where their role is simply to consume the goods sold to them by the producers and they have little or no say in the production of these radio programs. At least in the food industry, most of the producers of ethnic food stuff are people representing that specific culture, but in the media industry, the producers are not representative of the cultural blend of the audience <sup>to whom they are selling products.</sup> ~~that they are selling the products to.~~ There is still very little or no cultural pluralism in media.

✓ Part of the reason is systemic~~✓~~ but, on their part, minority groups are not very aggressive in seeking ways to be

in media. Sad to say, church leaders of minority groups fall under this category. I want to present a challenge to ethnic church leaders especially those in the metropolitan areas such as Southern California. We need to reach out to our own people with our message. The radio is a fairly inexpensive tool that we can use to bring our message. As more and more people from our respective culture are migrating to this country, there is a strong need for us to reach them through media. They need to feel a deep sense of self-identity and the ethnic radio voice is a strong avenue for accomplishing this task.

Having self-identity is crucial in the lives of the immigrant people seeking new meaning in the society where they now live. The feeling of uncertainty must be addressed by the preacher and self-identity must be restored in the lives of the people.

In formulating theology, Henry James Young pointed out that cultural sensitivity is very important when we formulate theology. He observes that cultural factors have the ability to influence the formulation of theology.<sup>19</sup> Each culture has specific features that affect the shaping of theology and eventually the message arising out of that theology. The history, experiences, struggles and victories of a culture enable itself to shape the theology it wants to share with its people and others.

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<sup>19</sup> Young, 75.

A radio program must demonstrate this concept. Through the airwaves, people from a given culture can feel a sense of affirmation that their culture is still in existence because of the program that they hear on radio. It is a powerful symbol to the people that their language and their culture is heard on the airwaves. That their language and culture is special enough to be heard on the air gives the people that sense of self-identity.

In my telephone interviews with our listeners, much of their positive comments rest on the fact that they are grateful that a Filipino ministry took the initiative to tell the people of Southern California over the airwaves that there is a Filipino voice in the radio media. Most of these listeners are not church folks. What captivated their attention was the use of the Filipino language. The first thing that attracted them to the radio show was not only the content but the use of the language and the affirmation of the culture.

There were other Filipino broadcasters who aired their programs in English and the content of their programs was too ~~W~~esternized. They had a great following at the beginning but gradually, the people lost interest in what they were doing. Filipinos were originally attracted to their broadcast because it was hosted by Filipinos. But because of the content, the audience realized that they could hear a much better ~~W~~estern program from a real ~~W~~esterner. The result was

the untimely going off the air of these programs. Even if those programs were hosted by Filipinos and they were geared towards reaching Filipinos the programs failed because the cultural aspect and the language were missing.

My Filipino language radio programs were at first criticized by Filipinos in the media and some pastors and lay leaders. Their philosophy was that now that we are here in the United States, we should use the English language. They feel that Filipinos can understand English, so why bother using the Filipino language. For them, speaking in English was a way of proving to the people of the western world that Filipinos are educated and can communicate in English. They also complain that the children and the young people are having difficulty with the Filipino language because they were born and raised here in the States. My reply has always been a standard one--I am a Filipino and am proud of the culture and the language. I could speak in English but that is not the issue. The deeper issue is that of cultural sensitivity and cultural re-awakening. I believe that people from a given culture have the serious responsibility of preserving the culture and pass it on to their children and the next generation. This includes the language.

My father, Pastor Proceso Marcelo, the host and producer of the radio program Hardin ng Panalangin (Garden of Prayer) has been broadcasting daily since April 1952. After forty-one years, his radio program is still being heard daily over



station DZAS, 702 on the AM band. His program many times has been rated by the Broadcast Council of the Philippines as the number one religious radio show in the country. He attributes this continuing success first of all to God, his unconditional use of the Filipino language in his broadcast and his sensitivity to the cultural, spiritual and physical needs of the people.<sup>20</sup> I praise God that after nearly eight years of Filipino language broadcasting here in Southern California, my radio program is still reaching out to the Filipino community.

Messages that reflect pluralism. Cultural and theological pluralism is an important component of communication, especially in the religious field. The common pitfall among radio hosts is that they show their strong bias towards a particular theology and culture. In Southern California, where we have a huge number of people from various nationalities, cultures and religions, it is important to be sensitive to other people's feelings. In spite of the fact that a language radio program could not be understood by people of another language, the sensitivity towards pluralism must be impressed upon the listeners because they are living in a multi-cultural world. A radio preacher must demonstrate sensitivity towards other religious perspectives. Being too dogmatic can be very limiting. Staying within the theological perspectives of the four walls of your church cannot only be limiting but can also be damaging to your audience. The radio

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<sup>20</sup> Marcelo, interview with author.

preacher must always remember that the listening audience is comprised not only of people whose perspectives are similar to his or hers but there is an even greater number of people who share a different point of view. Being too dogmatic can offend the audience and once this happens, the chances of having them listen to you again is strongly diminished. We also have to remember that we rely on repeat customers--those who listen to us today and would continue to listen to us tomorrow.

Although this is happening over the airwaves among religious broadcasters, the sensitive preacher must refrain from attacking other people's theological views or positions. Criticizing the theological positions of others does not foster the message of the church.<sup>21</sup> In fact, attacking brings division and strife among the people. Besides, having a very narrow point of view limits your scope of audience. As religious leaders who use the airwaves as a means of spreading our message, sensitivity towards other people's religious points of view must be observed. In the churches and in the airwaves, pastors have to learn to value other people's opinions and perspectives. Especially the preachers who are involved in mass communication must reflect this kind of an attitude towards others who may not share the same theology or belief patterns with the preacher.

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<sup>21</sup> Charles Swindoll, Improving Your Serve (Dallas: Word Publishing, 1981), 81.

It is impossible to fully ascertain which group of people are listening to you on radio. This reality should serve as a guideline to radio preachers that we just do not know who we are excluding if we become exclusive in our approach in our programming. If we are to become truly pluralistic, our message must be inclusive in nature. This of course includes the use of inclusive language both in making references to God and addressing the social and gender status in society.

In H. Richard Niebuhr's book, Christ and Culture, he gave us five models which describe the relationship of Christ and culture. His fourth model, Christ and Culture in Paradox, is the one which closely resembles my cultural background.<sup>22</sup> I have a special bias towards this model because it addresses a fundamental issue in my culture. I have always been under the impression that conversionism is the only way to transform culture. In Niebuhr's discussion of the dialogue between the dualist and the conversionist's point of view, I tended to side with the conversionists. After reading this book and reflecting on this model, however, I have to face the reality that even in my own country where there is a widespread movement to "convert" the people (and to some extent they have been able to), still the problems plaguing our culture are predominant. It seems to me that conversion did not really help much.

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<sup>H.</sup>  
22 ✓ Richard ✓ Niebuhr, Christ and Culture (New York: Harper and Row, 1951), 149-51.

I believe in an inclusive model--a model in which not only Christians are involved in the theological process but also followers of other religions as well. This is important because we are dealing not just with christological issues but with cultural and societal issues as well. A pluralistic, multi-cultural and inter-cultural approach can be an effective way of dialoguing and addressing the issues.<sup>23</sup>

Also in the article, "Mothers and Daughters, Writers and Fighters," Pui-lan Kwok made an interesting contribution towards an inclusive theology. For Kwok, God and theology could not and should not be limited only to the Bible and what Western missionaries have to offer. Rather, from each culture, there are various important sources for making theology. Kwok discussed the other theological data that are equally important in doing theology such as diaries, stories, articles, pamphlets and also those data that are not in print such as stories passed on via oral tradition.<sup>24</sup> There are documents that do not contain explicit materials for doing theology, but she contends that "reading between the lines" and gleaning from those lines the nature and suffering and struggles of an oppressed society reveals theological perspectives. These then serve us to formulate a way of doing

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<sup>23</sup> Niebuhr, 149-59.

<sup>24</sup> Pui-lan Kwok, "Mothers and Daughters, Writers and Fighters," in Inheriting Our Mothers' Gardens, ed. Letty M. Russell (Philadelphia: Westminster Press, 1988), 36.

theology that is liberating.<sup>25</sup>

Kosuke Koyama likewise makes an argument as to how God should be interpreted in a given culture. He contends that if in the Western world, God travels at freeway speeds, in Asian countries, God travels at the speed of a waterbuffalo.<sup>26</sup> Part of being pluralistic in our messages is paying attention to the receptivity of the audience as we give the message. Westerners have a different thought patterns based on their culture, history and experience; easterners too, Filipinos especially, have a different way of grasping the message and it is important for the preacher to understand the reception ability of the listeners. More will be said about this under section H but I do want to include in this discussion Kosuke Koyama's perspective of doing theology.

Kosuke Koyama's point of view is that the message of the Bible must be contextualized just as the Bible was written in a specific context and it came to a particular people in a particular historical moment.<sup>27</sup> Although it was written in a specific context, the message of the Bible addresses all peoples of the earth. When the Bible is used in a very parochial sense, that is in the context of the Jewish and the Christian communities only, the original meaning is lost. He

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<sup>25</sup> Kwok, 32.

<sup>26</sup> Kosuke Koyama, Waterbuffalo Theology (Maryknoll: Orbis Books, 1974), 175-81.

<sup>27</sup> Kosuke Koyama, Mount Fuji and Mount Sinai: A Critique of Idols (Maryknoll: Orbis Books, 1984), 212.

contends that in order for the Bible to have a fresh and meaningful message, the areas outside of the Biblical world must be included and it is only then that the message becomes more creative and more healing.<sup>28</sup>

Nations that comprise the ethnic communities in the United States fall under Mr. Koyama's classification of the outside world. They too need the message of the Bible and they too are recipients of the Bible. Putting the message of the Bible in their contexts not only makes it more understandable, but I agree with Mr. Koyama that it becomes more creative and more healing. Ethnic listeners would like to get the sense that the Bible does speak to them directly. Indeed it does and so the message brought by the preacher must reflect this quality very clearly.

Messages that do not offend the people's finances. I specifically added this section in the project because this is one area of criticism that does not escape the attention of the listening public. During recent years we have witnessed television evangelists go through public scrutiny in terms of finances. They use the airwaves to make financial campaigns which are first of all offensive and secondly excessive. They capitalize through their shows by appealing to the audience for huge sacrificial contributions. I am not saying that the media preacher cannot mention anything about finances.

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<sup>28</sup> Koyama, Mount Fuji and Mount Sinai, 213.

However, care and sensitivity must be exercised. Speaking from the cultural perspective of the Filipinos, it is offensive to be asking for so much on the airwaves. I believe that it is not only the Filipinos who are offended by this but people from other cultures as well. If the money is just no longer there, then that is the signal that the show must go off the air. But for a media evangelist to make ridiculous appeals in order to stay on the air I think is very unethical. I have noticed in some religious programs that the air time used to make financial campaigns is not commensurate to the time that must be spent bringing the message. A radio preacher with a fifteen-minute program for example who spends seven minutes mentioning their shortage of funds is not doing justice to the audience and the air time that was entrusted to that preacher. Spending nearly fifty percent of your air time making financial campaigns is just too lopsided in the area of fund raising. Yes we need money to go on the air, but an important principle to remember is that we do not go on the air for the sake of money. Robert Bowman says, we should be interested in S-O-U-L's (he spelled it out) and not just in "S" with double "L's" (making reference to the dollar sign).<sup>29</sup> I am not saying that financial campaigns cannot be mentioned over the air if there is a legitimate need, but this should be minimized and should be done in a very tactful and least offensive manner.

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<sup>29</sup> Robert Bowman, interview with author, 14 October 1993.

Messages that will reach both the intellectual and the simple-minded. There is always the temptation to preach high-sounding messages once a person is on the air. The feeling is that one must sound highly intellectual in order to go on the air. There is the anxiety that intelligent people may be listening to you and this anxiety drives some radio preachers to make their messages sound very intellectual. They make simple messages complicated to make <sup>them</sup> ~~it~~ sound intellectual. But the truth of the matter is that the simpler the message, the easier it is for your audience to grasp.<sup>30</sup> This is true with all of the members of your listening audience whether they fall under the intellectual category or the less intellectual category. Simple messages that reach the hearts of the masses do appeal to the intellectual listeners as well.

Kosuke Koyama's principle in his book, Waterbuffalo Theology, could serve as a helpful guideline in this discussion. As mentioned earlier, he pointed out that God must be presented in the context of the people and part of this means that the preacher must present the message of the Bible at the pace, level or speed that the people would understand. ~~Mr.~~ Koyama shared his ministry experience in Thailand and he pointed out that in his presentation of the Bible to these people, he has to deliberately discard abstract ideas and use objects or concepts that are tangible to the

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<sup>30</sup> Jackson W. Carroll As One With Authority (Louisville: Westminster/John Knox Press, 1991), 122.



people such as sticky rice, banana, waterbuffalo, etc.<sup>31</sup> He analyzes his audience and he presents the message that will address the needs of the people. ~~Mr.~~ Koyama is a learned intellectual, but he subordinates the intellectual thoughts and puts the receptive ability of his listeners first. This is not to say that we should altogether throw away the intellectual stuff and just present very elementary messages. This simply means that we must present the profound messages through ways and concepts that the audience can identify with. Through this process, ~~Mr.~~ Koyama brings these wonderful theological insights that he learned from school to the people in bits and pieces or in chunks that they can swallow.

Jesus is another example. He presented messages that were simple enough for a child to understand and yet profound enough even for the most learned intellectual.

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<sup>31</sup> Koyama, Waterbuffalo Theology, preface, vii-viii.

## Chapter 5

### Learning the Trade: A How-To Guide

Now that we have made very convincing arguments that radio is still one of the best, if not the best, way to reach the masses, we will now consider the basic aspects of putting together a radio ministry from scratch.

The idea of a church putting up a radio show is not as difficult as most people think. The barriers to having a radio program are limited to what we as pastors may place upon ourselves. In reality, it is much easier to start a radio show than it is to erect a church building for worship. SA as long as we keep in mind what the Great Commission says and as long as we have the determination to pursue this call, there should be no problems putting together a radio show.

#### The Committee

For the pastor to have an effective ministry, he or she must have a strong backing from the members of his or her congregation. The people who would support the idea of having a radio ministry are the same people who would financially support the radio work. Therefore, it is imperative for the pastor to have a solid support from the members of the congregation.

The idea must be shared thoroughly with the committee. The committee members must be people who share the same vision

as the pastor. The committee must have a clear understanding that what is about to be launched is a fulfillment of the Great Commission, and that this is one of the best and the fastest ways of reaching out to the community.

Let me share some of my experiences in this chapter. When I first started a radio show here in the United States, I had to convince my church board that radio would be the best avenue to share the Gospel. I think one of the major reasons the people believed the effectiveness of radio was because most of them were listeners of my father's radio show in the Philippines. Another thing was that many Filipinos in the area knew my father's ministry, so they had the feeling that such a project would work. We first started with brainstorming as to what format we would consider. Various suggestions were given by the different committee members and all of those suggestions were taken into consideration. Some of the suggestions were too idealistic to implement in the short radio show we had in mind. But nonetheless, we had to take each idea into consideration. After a careful process of sorting out, we finally came with a format that was acceptable to every member of the committee.

#### Facility Barriers

In the minds of church leaders, there are a few key barriers in producing a radio show. First is the facility, next is production and third is the finances. These barriers are real but they can be overcome by establishing connections.

First of all in terms of facilities, there are ways of securing air time with a radio station.

Finding the right people in the radio world is not a difficult task. There are steps to follow. The steps listed below are to be used as guidelines only. A different situation may exist in a different city. In my experience, the following steps were necessary and/or helpful when I located a radio station for my programs. Some of my colleagues from the Philippines who sought my advice when they were first exploring the possibility of radio ministry followed the same steps and they indicated to me that the procedures were helpful. The procedures or steps are as follows:

1. You first start with listening to the radio stations in your area. Be sure to cover the AM (Amplitude Modulation) and the FM (Frequency Modulation) bands.
2. Find out which radio station has the good signal.
3. After locating the stations, listen to their format of programming. Network radio stations usually do not sell their air time to sponsored programs. They will sell commercial air time ranging anywhere from a five-second spot to a one and a-half minute spot. But that is not what we are looking for. We need a radio station that would allow us to go on the air for at least fifteen minutes. The challenge is to find the station that sells their air time to sponsored broadcasts. In other words, they sell time blocks to radio

shows. The radio station that airs lots of sponsored programs are a good candidate for your radio show.

4. After you have located the radio station, make use of the telephone directory and locate their telephone number. Call the station and ask for the station manager or the program manager. Each station has one. Set up an appointment with him or her. As much as possible, do not discuss the details of the radio show over the telephone. Personal visits are more convincing to the manager plus you will have the opportunity to see their studios and broadcast facilities.

It is especially desirable if you could locate a radio station that airs ethnic shows. Here in Southern California, radio stations are now beginning to see the importance of having a variety of languages in their format to attract more customers. Radio stations owned and operated by an ethnic group are more than likely the stations that might allow you to air your language program. If such a radio station is not available in your area, at least a radio station that allows sponsored programs has the chance of allowing you to go on the air. If they do not yet have an ethnic program in their programming, you may want to point that out with the station manager and try to negotiate if they would be willing to put your show on a trial basis. Let him or her know that once the people from your ethnic group begin to hear your show that the chances are great that they would be listening to the other programs of that radio show regularly. This should

encourage the station manager because this means an increase in their listening audience and this would result in a higher rating which would ultimately result in the higher cost they can charge their advertisers. Advertisers pay more if a radio station has a higher rating and a higher audience potential. So what you are actually proposing to the station manager is something that would benefit them and of course your people too.

5. If a station manager asks you to come to the office for an appointment, there are great chances that the manager is willing to sell you some air time. Otherwise, they would simply discourage you from coming. When you <sup>go</sup>~~come~~ to your appointment, be sure to bring a sample tape of your show so the station manager has something to listen to. Also, provide an English translation of the language show you have on tape. We will discuss later ~~on~~ how to make a sample radio show on tape. In the translation sheet, highlight details or ideas in the program that are unique about your show. The station manager usually gets excited if something new and unique would be aired on their station. A carbon copy of another show does not usually interest radio stations. Tell the radio station manager or the program manager the format that you have in mind. For ethnic radio broadcasters, you have to make the stipulation that you are airing an ethnic show. There is always the assumption on the part of the station manager that the program you are planning to air is in English, so be sure

to make it clear that you are wanting to air a language program.

Be sure to bring letters of recommendation. Those letters can be from your church officials, community or civic leaders or if you have acquaintances in the media world.

6. Ask for alternatives if it is not possible for their station to air your show.

This meeting with the station manager may or may not be a productive one. If the manager is reluctant to air your show, ask for other options. Be sure that you are comfortable with the options that the manager will present to you, however. If that particular radio station cannot air your show because of valid reasons on their part, ask the manager for suggestions as to which stations are likely to be interested in airing your show. Station managers belong to certain associations and they exchange information among themselves. The person who is more likely to know which other radio station would be available to serve your purposes is a station manager. Do not give up your search for a radio station. One radio station not wanting to air your show does not reflect that your program is not good enough to be aired. It is simply an indication that some radio stations are not yet open to the idea of multi-cultural programming. Other stations have very valid reasons for not allowing you to air your show. Certain radio stations are specialty radio stations. There are radio stations, for example, that

specialize or air just one type of music. Or another radio station may have nothing but news. There are other stations who specialize in just one language. Such radio stations more than likely would not include another language. That should not be taken as an insult and should not be a cause for discouragement. Here is one piece of information that should serve as an encouragement to ethnic broadcasters who are now just beginning to enter the airwaves. Of all the places here in the United States, radio stations here in Southern California are most open and accommodating in terms of accepting ethnic programs to be aired in their stations. The main reason for this is the sudden influx of ethnic people here in Southern California. One comparison is the marketing approach of the food chains. Because of the demand from the buying public, grocery stores here in Southern California are now beginning to put ethnic food items on their shelves. There is a market for such goods and grocery store owners, not just the specialty food stores but even the big food chains, are now beginning to see that Southern California is fast becoming a multi-ethnic community. This reality does not escape the attention of media facility owners and operators especially radio stations. In fact, there are now radio stations here in Southern California that are owned and operated by ethnic groups. The chances of getting a slot in those stations are great. Even stations that are not owned and operated by ethnic groups are now beginning to see that



choose which format and materials to use.

Making the format involves more work in the beginning but once the program is in place, the formatting can become an easier task. In formatting a radio show, first you have to put the concept on paper and decide the nature of the program and the title. Decide if the program will be entirely musical, entirely a speech program or a combination. Most likely, religious programs will favor the speech program or the combination of speech and musical.

The next step is to procure the materials for the nature of the show. If it is going to be a combination of music and speech, you may want to secure recorded songs from your country of origin because you will be playing authentic music.

← In terms of the speeches, you will have less problems because you will be using your sermons. Unless you are using another person's sermons, the task of preparing the speech part will be your task in the preparation and you can use the materials that you use in your preaching on Sundays.

You also need to choose a good and catchy opening theme and an appropriate closing theme. The opening theme is that standard introduction always at the beginning of a show. The opening theme may be a song or plain instrumental music. It may or may not include a short standard talk while the music is playing. The opening theme is your introduction for every program. It is best to have just one opening theme so people can associate that music or theme with your radio show. The

there is a market for ethnic broadcasts. This may not be true in all parts of the continental United States, but this is very true here in Southern California. Radio stations KAZN and KWIZ for example are radio stations here in Southern California owned and operated by ethnic groups. Their programs are composed largely of ethnic shows. KAZN in fact airs Asian language programs including Filipino. KMAX and KKLA are not owned and operated by ethnic groups but they have programs in languages other than English. The chances of airing an ethnic show here in Southern California are becoming greater. This should be the same case in cities where there is a great ethnic population.

#### Production Barriers

The barrier in terms of production can also be resolved by having the right connections. If you want to take the simplest route in terms of having someone produce your radio show, all you have to do is hire the services of the program manager or the program staff of the radio station you will be using. They have trained staff to help you with your production needs. Of course you have to pay extra for these extra services. Production includes script writing to the actual taping or live broadcasting. Chances are, the program staff from the radio station cannot write your script because it is not in English. You will then have to shoulder the responsibility of writing your own script. In the first place, it is best if you write your own script so you can

opening theme is also your way of telling the audience that your program has now begun. The opening theme distinguishes your program from the recently concluded show that went on the air before you. Your opening theme also serves to welcome your audience to your show. It is preferable that titles and opening themes be catchy because you have to get the attention of the listening audience during this time. The listening audience will more than likely turn the radio dial if their interests are not aroused during the first minute. The opening theme, if it has a short talk, can include items such as the introduction of the program and what to expect during the duration of the show. It functions like an abstract in a dissertation. It is a short overview of what the program is all about so the audience can decide whether they would like to listen to it or not.

The body of the program is entirely up to you to decide as to what you wish to let your audience hear. You may, after the opening theme, start with a short talk to make preliminary statements of what you wish to accomplish that day in that radio show or you may simply use this time to personally welcome once more the listening audience. After a few minutes of talk, you may want to play some songs. After the song, you may go right away into preaching and deliver the message to your audience. The opening theme, the opening talk and the music at this time has set the mood of your listeners to hearing a message. After the message is shared, you may want

to have more music or proceed to your closing theme. The closing theme is another important component. It is your way of wrapping up the show and inviting the listener to tune in again next time. This would also be an appropriate time to give your address and other information about you and your church. Chances are, people listening to you would like to correspond with you either by mail or by phone. So be sure to give the appropriate and complete information before leaving the air waves.

Remember that one of our purposes in airing the show is to locate the listening audience so we can either invite them to our churches or just maintain contacts with them. Some of the listening audience wants to meet you or attend your church services especially if you announce over the air that you represent a local church. This is one of the reasons churches with radio programs get good attendance. Their listening audience desire to have further contacts with the personalities they hear on the air or are wanting to participate in the church where the radio personality is involved. This is somehow inevitable. You give your local church a lot of exposure when you go on the air.

#### Live Shows and Taped Shows

Another area of concern in production is the actual broadcasting or taping of the show. Live shows and taped shows have their own advantages and disadvantages. Live shows are more lively by nature because you are doing the show in

real time but the biggest drawback is that once you have committed a mistake, there is no way to correct the mistake. Taped shows are convenient in terms of errors. You can always do a re-take. But the drawback is that you tend to sound unnatural doing taped shows and the enthusiasm level is lower than a live show. The "feel of the moment" is just not there in a taped show. The best illustration I could think of is a recording of a song and a live singing of the same song. Singing the song live in front of the people adds a different dynamism. The crowd could either inspire you to sing better than normal or the crowd could influence you to be dragging.

The problem with live singing is that once you make the mistake of forgetting the words or not hitting the notes, there is no way for you to correct that mistake. You could rectify the mistakes and make a way to dissimulate or hide the mistakes, but the fact still remains that they have been committed. Recording the same song and playing it back would eliminate lots of mistakes during the playback because mistakes have already been rectified during the recording process. Although not all mistakes can be easily re-done, the chances of coming up with a near perfect song is greater in a recorded setting. But the audience inspiration and the inspiration of the moment is not present during the recording session. You almost have to do a lot of imagining that a crowd is present just to create some inspiration and excitement. But still nothing could replace the inspiration

that live presentations offer.

If a live show is what you wish to do, you have to bring to the radio station all the materials needed for the show and have the technician or the engineer assist you in the production. What the engineer or technician does during a live show is to play your opening theme, turn on your microphone at the appropriate time, play the music that you have chosen and play the closing theme at the end of the show.

In a recording situation, there are two ways of getting your show recorded. One is to use the recording facilities of the radio station. The procedure is similar to that of a live broadcast but instead of your show being heard by the audience at that particular time, your show is put on tape which will be played back during your time slot. This is the easiest and the most convenient way to do recordings.

Another alternative is to build your own recording studio in your church, home or office. There is a book out in the market today called How to Build a Small Budget Recording Studio from Scratch, by F. Alton Everest. The details of building a recording studio are all spelled out in this book. The cost is not that great because the author introduces inexpensive alternatives to sound proofing and radical ways of utilizing a vacant space and converting that space into a recording studio.<sup>1</sup> The equipment is another expense, but

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<sup>1</sup> F. Alton Everest, How To Build A Small Budget Recording Studio From Scratch (Blue Ridge, PA.: Tab Books, 1979), 121-30.

Summit, Pa.

with the right choice of equipment, the decent kind can be purchased at a fair price. Since the needs vary from studio to studio, it would also be wise to leave the decision to the studio owner to decide which pieces of recording equipment to purchase or lease.

The basic equipment however is the following: microphones (preferably two or more), a recording console or a recording board, two playback machines (cassette decks and/or turntables), a recording tape deck, speakers, amplifiers and headphones.<sup>2</sup> The initial expense may be huge but the expense will pay for itself in terms of savings that you will realize if you do not use commercial recording studios. Another advantage of having your own recording studio is that you can have access to it at any time and you can control the kind of recording you wish to do. It is also a wise investment for the future of the church's radio ministry. I highly recommend to the church which intends to take broadcasting seriously to put up their own recording studio. As I said earlier, the savings you will realize from having your own studio will pay for the expenses that you initially spent on the equipment and the building of the studio.

Here is a sample script of a program that I did on December 26, 1993:

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<sup>2</sup> Randy Thom, Audio Craft (Washington, D.C.: National Federation of Community Broadcasters, 1982), 17-27.

CART 1: OPENING THEME (Play)

ANNCR: (Opening theme played under)... Good evening friends and welcome to Garden of Prayer.

CART 1: OPENING THEME (Played under and up)

ANNCR: It is once again a pleasure to welcome you to our program. Let us begin with a song of praise. This one is from <sup>the</sup> choir of the Filipino Ministry of the Wilshire United Methodist Church. The song is called, "Praise to the Lord the Almighty."

TAPE 1: SONG (PRAISE TO THE LORD THE ALMIGHTY)

ANNCR: MESSAGE

Our text this morning is Philippians 2:1-11 and I will read from the New International Version.

If you have any encouragement from being united with Christ, if any comfort from his love, if any fellowship with the Spirit, if any tenderness and compassion, then make my joy complete by being like-minded, having the same love, being one in spirit and purpose. Do nothing out of selfish ambition or vain conceit, but in humility consider others better than yourselves. Each of you should look not only to your own interests, but also to the interests of others.

Your attitude should be the same as that of Christ Jesus:

Who, being in very nature God,  
did not consider equality with God  
something to be grasped,  
but made himself nothing,  
taking the very antrue of a servant,  
being made in human likeness.  
And being found in appearance as a man,  
he humbled himself  
and became obedient to death--  
even death on a cross!

Therefore God exalted him to the highest place  
and gave him the name that is above every  
name,



that at the name of Jesus every knee should  
bow,  
in heaven and on earth and under the earth,  
and every tongue confess that Jesus Christ is  
Lord,  
to the glory of God the Father.

In 1956, the moon said to itself, "I am getting tired of this kind of life. I have always been a reflector. The people see some light in me but they know that it is not really me but it's the sun's light that they could see. I will prove to those people that I too have a light of my own. I will put myself in front of the sun and the world will see that I too have light."

So during a sunny June afternoon, the moon placed itself in front of the sun and guess what happened? There was a total eclipse.

#### I. PRIDE AND SELF-CENTEREDNESS BRINGS DIVISION

In the text that we read earlier, Paul was addressing a problem in the Philippian church. There was a strong sense of division in the church. A split was very likely to happen. If we are to trace the reason for their division, we would be surprised to find out that it was a rather petty one. Each person from that church wanted to have the superior position in the church. Epaphroditus went to Paul and reported the schisms going on in the church.

They were like the moon in our short story. Each person wanted to be seen, to be heard, to have pre-eminence in the church and as a direct result, the darkness of division prevailed over this young and once thriving church.

## II. HUMILITY BRINGS UNITY

Since Paul established this church, he wanted to save the situation. Division is a terrible thing to happen to this church. He wanted to personally visit the church and solve the problem but he too had a problem--he was in prison. What a terrible predicament to be in. It is like hearing from your folks that there is a terrible crisis in the family and you are unable to be there. In this situation, Paul addressed the problem by giving them a strong reminder of something that they already knew. It was a hymn that the church has been singing for years. They knew the hymn by heart just like you and me know "Joy to the World" by heart. But this time, Paul's use of this hymn was not just for them to sing the hymn but for them to take a fresh look at a hymn that they may have taken for granted.

The message of the hymn was that of Christ's humility. Why, of all hymns did Paul choose this one? I'm sure there were other hymns that spoke of unity. But Paul knew that the best way to combat division is to solicit humility from each person. The darkness and the coldness brought about by division and segregationism could be healed if one virtue would once again prevail in the church--this is the virtue of humility.

Paul could have used himself as the example of unity but it is very interesting that he used the example of Christ. Why? Because Christ's example is the perfect example of

humility. He had the right to assume the highest position but for our sake he became poor, he became lowly, he emptied himself, he stripped himself of the prerogatives of being God and became like us.

Each time humility is exercised, something wonderful happens. What was the result of Christ's humility? It brought about your peace and my peace. It brought about your reconciliation with God and my reconciliation with God.

On the other hand, if humility is not exercised, problems do happen. In the case of the Philippian church, division happened. "To each his or her own" becomes the motto if humility is not present. Each person goes his or her own way when there is no humility.

My dad once visited a mental institution in the Philippines. He was brought to a cell where there were about 100 insane inmates. The cell was guarded by an old security person who had no gun but just a small stick. The gate to the cell was ajar and was not even padlocked. My dad fearing for the safety of this old security person asked him this question, "Aren't you afraid of your situation? Suppose all those 100 inmates decided to unite themselves and push open the gate and run after you... they could hurt you, right?" "Wrong," said the guard. "Remember this, insane people can never do this simple thing--TO UNITE!"

If "To Unite" is something that we can not do... let us be the judge of ourselves.

### III. UNITY THROUGH SOLIDARITY

Whenever we speak of unity, we always think of a world where we all do things similarly and there are no struggles and frictions. This is not unity--this is uniformity. We are not being called to have uniformity in the church nor in the world because this would be impossible. We were all created different. But one thing we can do--we can all stand side by side, hand in hand to face a common goal.

The church and society must hear this message--"unity through solidarity." I am so glad to be a part of our Wilshire congregation. We practice inclusiveness here in our church. Let us celebrate the fact that we have four language ministries but we all belong to ONE congregation. For those of you who have just recently attended this church, we want you to know that our committees and the Administrative Board are composed of equal representation from each of the four ministries of this church. Not only that but here at Wilshire, we affirm each person, each culture, each language. We do not believe in the "blender" image but we practice the "salad bowl" image. The blender "mixes you in" and your cultural distinctives are erased. We do not believe in this. Rather we believe in a salad bowl image where all of us, regardless of our background, are joining each other to complement one another. I may be the lettuce and you may be the tomato and the other person may be the broccoli. The beauty of the salad bowl image is that my being a lettuce is

affirmed, you and the other person are affirmed. I may taste different, I may sound different and so do you. But the beauty of this model which we are practicing is that every person has a place in this church and whatever gifts and graces you can bring are cordially received.

We may do things differently, we may worship in different ways, we may have differing ideas and ideologies, we may even have different theologies, but the challenge for us is not to go on our separate ways... it is not to put ourselves in one segregated section of our society... it is not to avoid "the others" who are different from us... the challenge is for us to all work together to achieve a common goal.

The lifestyle of the church in general and our society as a whole does not reflect solidarity. Segregationalism is still one of the evils that we have to resist. May we who have experienced the power of God stand hand in hand, side by side and let us model solidarity through the example of Christ's humility. While the message of Christmas is still fresh in our minds, may we be reminded once again of what Christ has done.

TAPE 2: SONG (HAVE THINE OWN WAY, LORD)

CART 2: PRAYER THEME (Play under time of prayer)

ANNCR: Friends, it is once again time for us to bring our needs and praises before the throne of grace and join me as I lead in prayer. You may have needs and concerns that you may want to bring before the throne of grace and be assured that

God listens to us each time we pray. Shall we pray.....

(Needs and concerns phoned

in or written in by the listening audience are mentioned during this time of prayer).

CART 2: (Up and keep playing)

ANNCR: Time passes by so quickly and it is once again time to say good bye but we will be back again next week at this same time and station. I want to remind you that we have another Garden of Prayer broadcast tomorrow morning at 6:30 A.M. over station KAZN 1300 in your AM dial. If you have folks in the Philippines, remind them that Garden of Prayer is heard daily from 6:00 to 6:30 in the morning over station DZAS, 702 in the AM dial. Friends in Guam and Saipan can hear us Monday through Friday from 7:00 to 7:30 in the evening on KSAI.

If you have prayer requests or would like to get in touch with us, please do not hesitate to write. Our mailing address is Garden of Prayer, Box 55782, Valencia, CA 91385. Or you may call us at 1-800-974-3283.

This has been your host, Dave Marcelo, reminding you to tune in again next time... and remember, there is power in prayer. Good night and God bless each of you.

CART 3: CLOSING THEME UP AND PLAY FOR 30 SECONDS.

#### Finances Are Not a Drawback

A major item to consider in putting up a radio show is finances. It costs a considerable amount of money to purchase

equipment, build a studio and of course the air time that you pay the radio station is a big expense as well.

The initial amount is the most difficult amount to raise. If a local church is sponsoring the radio show, this may be presented and discussed in the church's administrative board meeting so plans for funding can be allocated. The arguments that the pastor may present to the board as to why a radio broadcast is necessary can include the following:

1. The fact that through radio, the church could reach a substantial amount of people which is not possible through conventional means.

2. The mission of the church extends not just in the immediate area or vicinity where the church is located but the church can have a far reaching ministry to the people in the community that the airwaves can reach. The scope of coverage that radio could offer is definitely much bigger than what the church could reach by conventional means.

3. The message of the church is being disseminated not just inside the four walls of the church building but all throughout the community served by radio.

4. The exposure that the church would get through radio could bring people into the church. Growth in attendance is attained with more ease and convenience. People go to stores that advertise in media. The people nowadays are media conscious and most people in fact function and are governed by media in their choices in life. People wear the clothes they

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see on television, sing the songs they hear on radio and practice the standards modeled to them by media personalities. While some of these influences do not have real benefits, the church has a powerful message to share and a lifestyle that is worth having and so the church must be in the active forefront of mass media and start influencing the audience with our message.<sup>3</sup>

5. The radio is the largest pulpit and the best way to extend the sanctuary. The conventional pulpit can only reach the people who are inside the church. Radio can reach people who are not in churches because radio can reach homes, hospitals, cars and the shut-ins.<sup>4</sup> The sanctuary space no matter the size of the church building is limited. The audience you can reach by radio is unlimited. In fact, there is no way to fully judge as to how many people are actually being reached by radio.

So, the church could serve itself and its community well and efficiently by radio. Once the church members catch the vision, it would be easy for them to support the idea with their finances.

#### Practical Considerations

Several practical steps could be done to realize some savings in the cost of production and air time.

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<sup>3</sup> Swindoll, Improving Your Serve, 127-30.

<sup>4</sup> Jack Hayford, The Church of the Way (Grand Rapids: Zondervan Press, 1982), 181-82.



### Listener Support

The listening audience could also take part in sharing the expense of the radio show. One word of caution. Do not rely entirely on what the listening audience could do financially. The first few years can be rough financially and the listening audience at this point are not that committed yet in supporting your radio ministry. As you establish your rapport with your audience your assistance from the audience will grow too. If the church could shoulder the finances by itself, then there is no need to ask for the support of the listening audience. This is the most ideal situation.<sup>5</sup> If at all the church could support the project by itself, it would send a powerful message to the community and to the other radio programmers who use the airwaves to rake in huge amounts of money for purposes other than the ministry itself.

### Commercials

Another viable means of producing the much needed funds is to have commercials in your show. To avoid too many disruptions in the flow of the show, commercials should be placed before and/or after the show. The time that the commercial will take of course will decrease the length of your show accordingly.<sup>6</sup>

### Shorter Air Time

Having a shorter air time would mean some savings as

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→ 5 ~~Proceso~~ Marcelo, ~~personal~~ interview, with author.

6 Keith, 154.

*This is what you have been using for footnotes.*

✓ well. A half-hour broadcast would be cheaper than an hour broadcast. But try to get no less than a fifteen minute program. If it is less than fifteen minutes, ask for a discount rate by airing your short show at least a few times a week. A once a week fifteen-minute radio show should be the least that you should take.

### Syndication

Another alternative is to syndicate the program with another church or ministry. A shared program would mean sharing in the finances. Several churches joining together in a radio show will benefit every participating church. Of course you will have to share the microphone with the other speakers but the result will be just as great as one church doing the work alone. Plus the joint program will send a strong message of unity to the communities that you are reaching. There may be some hassles of having more people to work with, but the financial savings and the united image that the churches will project are some of the advantages worth considering.

function, you need a committee or at least a group to work out and maintain the process under your direction. It is almost imperative that you give out your address during the show. If you have a post office box address, that would make it easier for your audience to remember your address. Giving out a street address that is quite lengthy may discourage your listeners from writing. Make your address plain and simple. The best way to do this is by using a postal box address. Giving out your address tells your audience that you are open to help them with their needs and that you are also open to their opinions and criticisms. Interaction with your audience is always helpful for both you and them. It is helpful for you because you will have a feel of where your audience is coming from. You are better prepared to address their needs if you have an awareness of who they are. It is also helpful to them because they know that they are not just listening to a radio personality but that they can relate to a person. The individualized and interpersonal philosophy as we discussed earlier is what creates the hook between you and your listeners. When the people do write, maintain a file of their names and addresses. If at all possible, send newsletters to the people <sup>on</sup> in your mailing list. This will keep your relationship going. You could also communicate other ideas or messages not covered in the radio program. In some instances, the people <sup>on</sup> in your mailing list will support your worthwhile radio program. But do not push this agenda on your listeners.

## Chapter 6

### Evaluating the Process: Means of Producing a Follow-up

As discussed earlier, there is never an objective means of fully finding out who are being reached by the radio program. The evaluation of the success of the radio show and its impact on people's lives cannot be measured by the number of letters or phone calls that you receive. One of the main reasons for this is that for the most part, the listening audience would like to remain anonymous. Most of the people listening to you will not write and will not call. But that should not be misconstrued as a failure on your part or that the listening audience does not appreciate or is not benefiting from what you are doing. Those who would respond to you comprise a small number of your listening audience. Those who would write or phone in and most especially those who would make it a point to come to your church and attend your services as a result of hearing you on radio comprise a very small number of your audience. This should be a source of encouragement rather than a reason to give up.

However, objective means to find out who are being reached should be utilized in order to establish and maintain a contact point with your audience. Some of the ways you can find out about your audience are:

#### By Mail

For each of these evaluation and follow-up means to

### By Phone

People who phone in also represent a small number of your listening audience. So when you get just a handful of phone calls, take this as an encouraging sign that you are reaching a good number of people. If the church could afford an 800 number or a toll-free number, your audience is most likely to call you. If this is not in the budget, you can give out to the people your church telephone number. Through telephone contacts, you can also meet your listeners' needs.

Whether the people write or call you, always provide prompt responses to their requests. If you have announced that you have give-aways to your listeners, respond to them as soon as they request for them. When we were first starting our radio show, we were giving away key holders with the name and address of the radio show printed on the key holders. This was a souvenir/gift we were giving out to our listeners. The purpose was to have an idea as to who we were reaching. People wrote us and requested those key holders. Some of them called. Those who wrote and called were asked if they wanted to be in our mailing list. From those names, we were able to build a mailing list whom we send newsletters to disseminate announcements and other messages not mentioned on the air.

### By Personal Contact

Personal contacts should happen in various ways. The most common is when some of the radio audience do show up in your worship service. Another effective means of making

personal contacts is to sponsor a radio rally. The radio rally is announced on the air; that it is happening at a certain date, place and time. The listening audience is encouraged to attend the rally. People <sup>on</sup> ~~in~~ your mailing list are kept posted of this event and a special invitation is mailed to them. During the radio rally, you will be surprised at the number of people who do show up. The format of the radio rally is somewhat similar to your regular show with the addition of recognizing the listening audience and introducing them to the group. This builds a community between the church members, the listening audience and your broadcast committee. You may want to include testimonies from your listeners and have them tell what the radio show is doing to them. It is always very encouraging to see the results of your radio show. But once again, be reminded that the people who will actually go out in the open and make themselves known to you either by letter, by phone or through personal contacts represent just a tiny percentage of your listening audience.

We have discussed what radio can do. But we should not leave everything to radio. The follow-up measures presented earlier were given to encourage the radio preacher to be aggressive in locating the radio audience. It is very important for the radio broadcaster to have a personal contact with the radio listener in order to minister to the person further. Inasmuch as radio can meet the needs of the people up to a certain extent, it must not be substituted for

a personal or face to face communication with the audience.

We get to bring the radio audience to our churches when follow-up is done efficiently. It would be a safe principle to follow that radio must be used as an initial point of contact and further personal follow-up must be pursued. It is like a car dealership advertising on radio. The purpose is to make the potential customer aware of such a dealership and of course give the phone number of the dealership. Once the initial contact is made between the customer and the dealership, the dealership must move to the next phase which is to cut the deal with the customer and begin a relationship which will lead to further business.

In terms of church growth, radio can make the people become aware of the existence of such a local church but it would be up to the local church to create ways of meeting the radio audience and begin a relationship which we hope would lead to their becoming a member of that worshipping community.

## Chapter 7

### Conclusion

The ministry of the church can be extended beyond its four walls. In fulfilling the Great Commission the church should have an attitude that people should be and can be reached. We are living in exciting days when we can reach the masses effectively through media. I believe that the church should take advantage of this avenue called radio and should utilize its full potential of bringing the message to the masses. Each church is unique. Each church is in an excellent position to reach its community. Ethnic churches especially should not feel intimidated or left out. You do have a voice and you do have a message to share to your people and the communities around you.

Let us strive to reach our "Jerusalems" and our "Judeas" and "Samarias." For the early church, this task was more difficult because they did not have the means available to us in this century. But they were faithful to the call of the Lord Jesus Christ. They tried their best and they turned their world upside down. The command of our Lord is still with us today. Will you take part in this wonderful endeavor of reaching this world with the message that heals and delivers? Yes we cannot reach the whole world by ourselves, but those of us who live here in Southern California can reach



the whole of Southern California with our healing and delivering message. After the 1992 uprising, Los Angeles is open to hearing this message of healing and liberation. Let us model the message. Let us bring the message by conventional means and, if at all possible and feasible, by the medium of radio.

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111

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